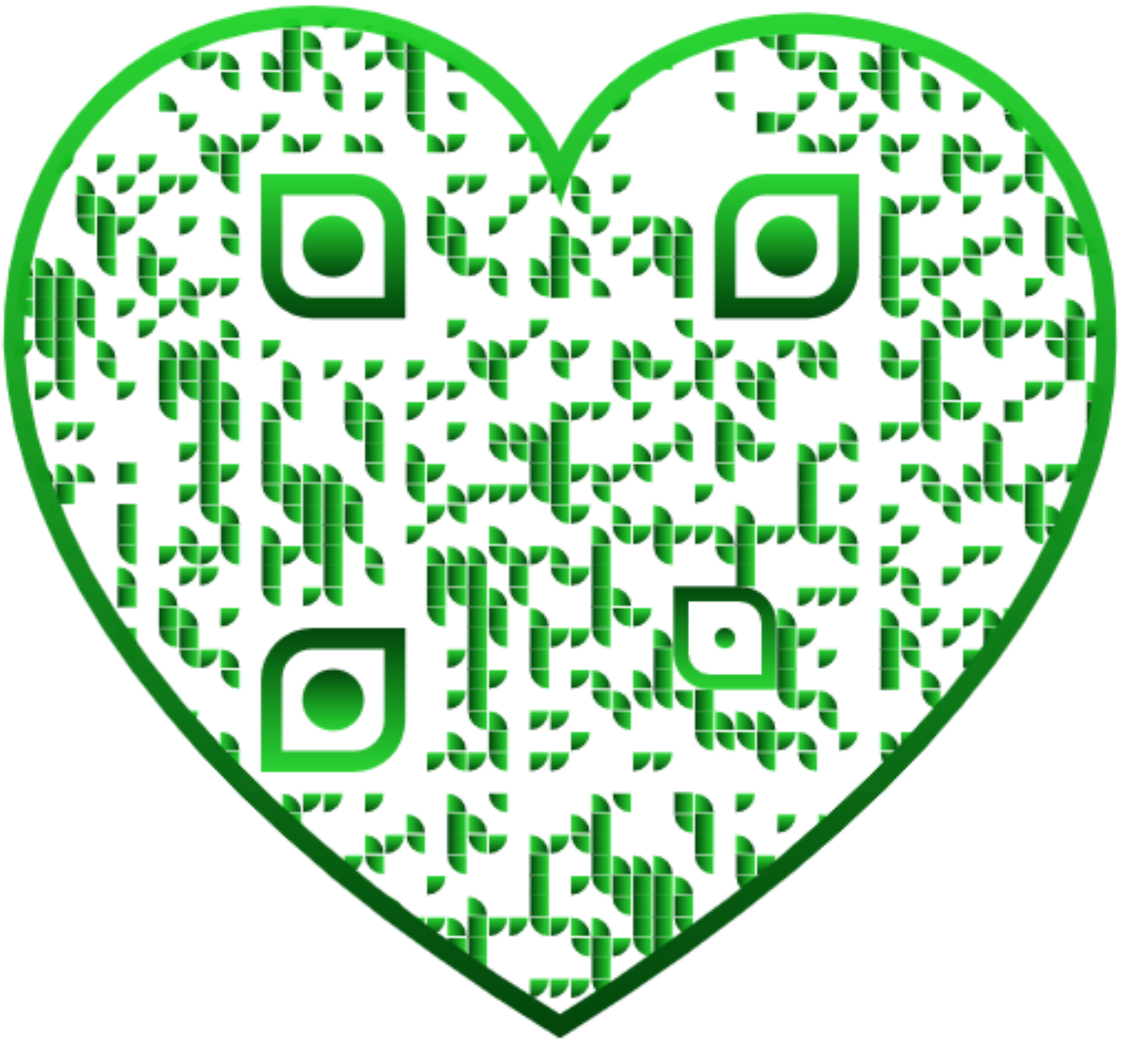
20 MAY 2016 / FREE EVERY FRIDAY

NME

THES TONEROSES. THEN NEW TUNE. WHATTH EWORLD WASWAIT INGFOR?



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NME

Hello...

LAST WEEK WILL BE remembered for Radiohead putting out a new album and The Stone Roses releasing their first new tune in 21 years. Both important – and hugely polarising – moments in British music history, and both worthy of all of the attention that they've had (not least here at *NME*).

But something else important happened last week which you definitely will have heard MUCH LESS about: Super Furry Animals, a band described (probably only by me) as the most eclectic, cosmic and consistently brilliant band since The Beatles, released 'Bing Bong', their first new music since 2009.

Assuming that the majority of people reading this are not Welsh football fans (double thumbs-up to those of you who are), I'll skip over the fact that it's the unofficial Euro 2016 anthem for the Wales footie team and instead just tell you how brilliant it is. The band say the track is intended to be "a reinvention of the totemic, communal anthem", and as Dan Stubbs writes in his blog on NME.com, they nail it, delivering something that sounds like a rave in Tellytubbyland.

The point of all this is just to say that while we rightly laud Thom Yorke and Ian Brown as the shamen that they are, we should do the same to Gruff Rhys. The guy is a genius and 'Bing Bong' is a banger. As you were.

MIKE WILLIAMS
Editor-in-Chief
@itsmikelike

Chance The Rapper p28

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Inside their first new music for 21 years, and the album that will surely follow

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AGENDA

WHAT EVERYONE'S TALKING ABOUT THIS WEEK

Harleywood

Suicide Squad's most badass character, Harley Quinn, is rumoured to be getting her own film

WARNER BROS IS, according to *The Hollywood Reporter*, considering a spin-off film for the *Suicide Squad* character Harley Quinn. Australian actor Margot Robbie (*Neighbours, The Wolf Of Wall Street*) will play Quinn in this summer's blockbuster, and if the spin-off gets made the 25-year-old will produce and star in it. The film will focus on several of DC Comics' female superheroes and villains, with Batgirl and Birds of Prey among the names mentioned for the film.

PHOTO: WARNER BROS

A beginner's guide to Harley Quinn

Real name: Harleen Frances Quinzel.

- She first appeared in DC Comics in September 1992, in the episode *Joker's Favor* in *Batman: The Animated Series*.
- She's the Joker's accomplice and on-off girlfriend. She met him while he was a patient and she was a psychiatrist at the Elizabeth Arkham Asylum for the Criminally Insane.
- She's also Poison Ivy's accomplice and on-off girlfriend. It was Ivy who gave Harley the potion that made her immune to poison and enhanced her strength and agility.
- In the web series *DC Super Hero Girls*, she's a student at Super Hero High and roommates with Wonder Woman.
- Margot Robbie, who's playing Harley Quinn in *Suicide Squad*, says she's "creepy, violent, crazy – all of the things that I aspire to be".

DNCE lesson

You've probably heard American band DNCE's huge debut single 'Cake By The Ocean', and you may know they're fronted by former Jonas Brothers singer Joe Jonas. But who exactly are this four-piece and what are they all about?

How did the band come together?

Joe Jonas: "I've known Jack and JinJoo for more than 10 years and we've always talked about it. In the past, we've come up with all sorts of band names like Tick Jack Joe, C Minus, Butt Heavy…"

Jack Lawless: "Joe would call me up every six months and say, 'We're doing this'. I'd be like, 'Is this really happening?' And this time it actually did."

Joe: "JinJoo was on the road with Charli XCX so there was some logistical stuff to figure out, but she said yes straight away. And I met Cole through a mutual friend who I was writing songs with, Justin Tranter. They were in the band Semi Precious Weapons.

How did you guys come up with the band name? After rejecting Butt Heavy, of course.

Cole Whittle: "We were texting each other and someone misspelled the word "dance". It was a eureka moment. It seemed right because it's imperfect and there's something fun and imperfect about us."

Describe the DNCE sound.

Cole: "It's like disco-funk hits played by a really cool garage band. We're into funk bands like Sly And The Family Stone, The Isley Brothers and Earth, Wind And Fire. But we're also rock'n'roll kids so Nirvana, Pearl Jam and Jane's Addiction are all influences."

What's the story behind 'Cake By The Ocean'? It's not really about cake, is it?

Joe: "We were working with some producers from Sweden and they kept telling us this story about having cake by the ocean. I was like, 'Are you guys talking about sex on the beach?' They were like, 'Well, yeah.'"

Do you think people know what it's really about?

Joe: "When I see my mom singing it, that's weird..."

Cole: "In some kitchen somewhere there's probably a grandma thinking it's about the cake she's going to bake. But that's beautiful because it's kind of about that too."

What do you want DNCE to stand for?

Cole: "If you see us on stage, we're running around like crazy people. At our shows we don't want anyone worrying about what people think of what they're wearing or how they're dancing; we just want them to have a great time. We have a really carefree view of the world. We've attracted every kind of person possible to our shows and that's the greatest crowd you can have."

- **DNCE's debut EP 'Swaay' is out now, followed by an album in August**

(Left to right:) Cole Whittle (bass, keys), Joe Jonas (vocals), JinJoo Lee (guitar), Jack Lawless (drums)

GOOD WEEK

OASIS
The long-mooted film about Liam and Noel Gallagher's adventures has been given a name (*Supersonic*) and a release date (October).

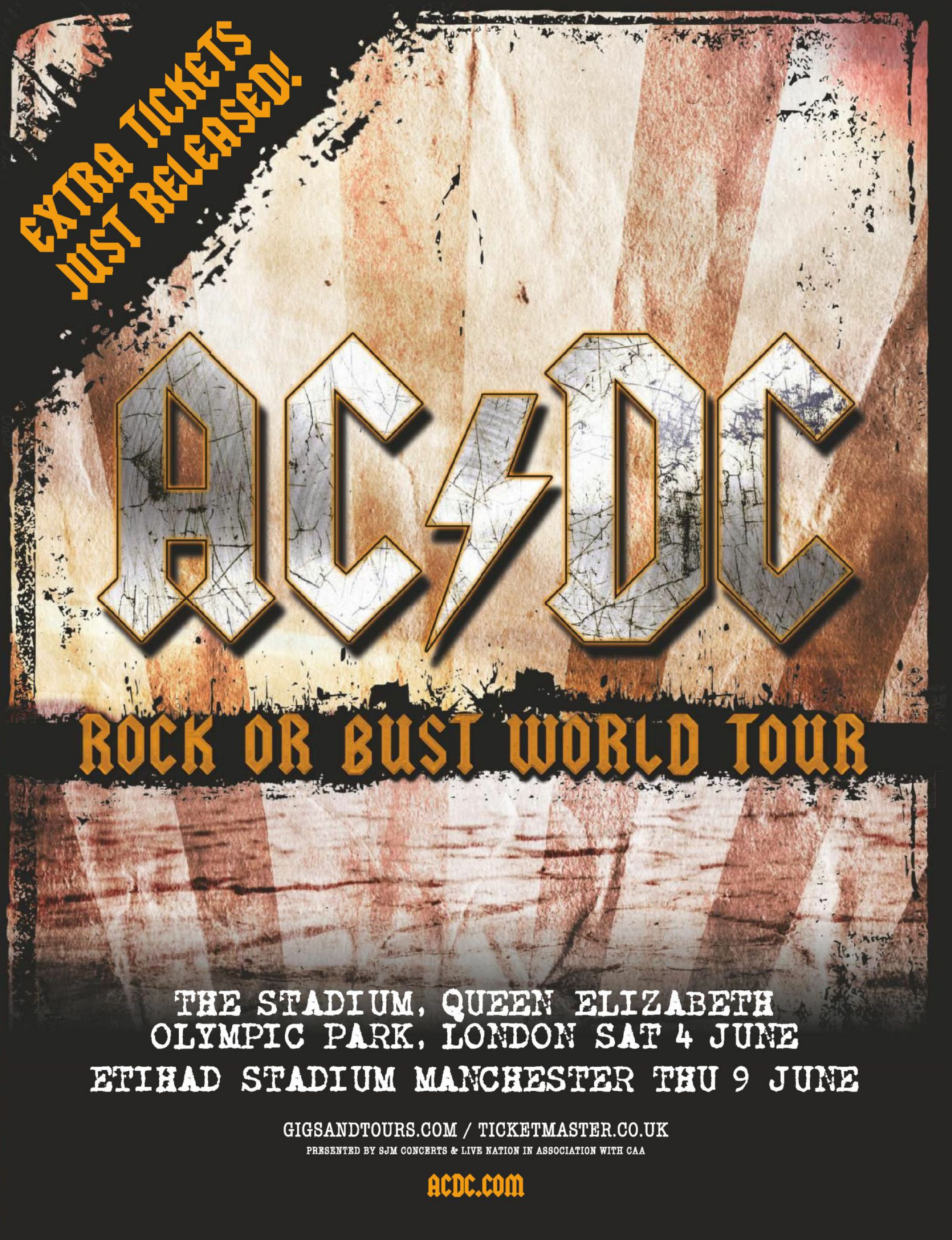
TRAINSPOTTING 2
The release date has been confirmed! January 27, 2017. It's gonna be traumatising.

YACHT
The electro-pop duo pretended to leak a sex tape to promote new video 'I Wanna F**k You Till I'm Dead'. The internet did not like.

JUSTIN BIEBER
He's told his fans he'll no longer pose for photos with them because it makes him feel like a "zoo animal".

BAD WEEK

WORDS: NICK LEVINE. PHOTOS: GETTY, XPOSURE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ACDC.COM

Tom Hiddleston's guide to Hank Williams

The actor likely to be the next James Bond plays the country legend in *I Saw The Light*, out now. He's a world expert on the troubled genius

HIS GIFT

"Hank Williams was a young man who had an extraordinary musical gift, who was trying to make his way in the world."

"He had a difficult marriage, and perhaps that's the reason he wrote these extraordinary songs about heartbreak."

HIS MARRIAGE

"Hank and his wife Audrey weren't very good at communicating, outside of being very emotional."

"They were both impetuous and impulsive. Their rows were full of passion. Everything they did, they did with passion."

"They couldn't find a way to sort out their disagreements calmly, with kindness. They bruised each other a bit."

HIS LEGACY

"He has an extraordinary legacy. He inspired Bob Dylan and Kris Kristofferson and Keith Richards and Johnny Cash. Some of the great 20th-century musicians tipped their hat to Hank."

"He's become an icon. Hank's silhouette, with a 10-gallon hat and guitar, is painted on every honky tonk in Nashville."

"A friend of his, Danny Dill, said at the time: 'Legends don't know they're legends when they're being made.'"

HIS VULNERABILITY

"People wanted to get close to Hank's fame, and he didn't have the wisdom to see that it was empty and had no substance."

"He was very frail. He had a physical weakness. I think he got a bit lost."

HIS DARKNESS

"He wasn't sober for long enough to see clearly what he had in front of him and how many people actually cared about him. He disappeared inside a terrible vortex of addiction."

"There was something in him that was addicted to the darkness. That felt more real to him than everything else."

"He was someone who fell victim to temptation a lot of the time, and self-destructive demons."

"He was unlucky enough to have this man called Toby Marshall in his life, who professed to be a doctor: someone who could cure him of alcoholism. He was prescribed chloral hydrate, which is used to sedate animals."

Instant expert

Key info about Williams

Born: 1923, in Alabama.
Died: 1953, aged 29, of heart failure, caused by a combination of alcohol, morphine and chloral hydrate.
Why he's a legend: He wrote the rule book on modern songwriting and his love songs still resonate today.
Best songs: 'I'm So Lonesome I Could Cry' (1949), 'Hey, Good Lookin'' (1951).

Watch an interview with Tom Hiddleston on NME.com

Last week in numbers

£20,000
Opening bid for Prince's custom-made yellow guitar, which is up for auction.

1.2m
The rise in sign-ups to Jay Z's Tidal due to Beyoncé's 'Lemonade' exclusive.

£700
The amount singer Vanessa Hudgens was fined after carving into a protected rock in Arizona, then Instagramming it.

WORDS: NICK LEVINE. PHOTOS: GETTY, EYEVINE/NYT, MATT ROPPOLO/AP

Robert De Niro Zac Efron

Dirty Grandpa

"DE NIRO IS OUTRAGEOUS"
Will Cozens, Capital FM

"DE NIRO'S FUNNIEST PERFORMANCE SINCE *MEET THE PARENTS*"
Joe Michalczuk, Sky News

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TalkSport

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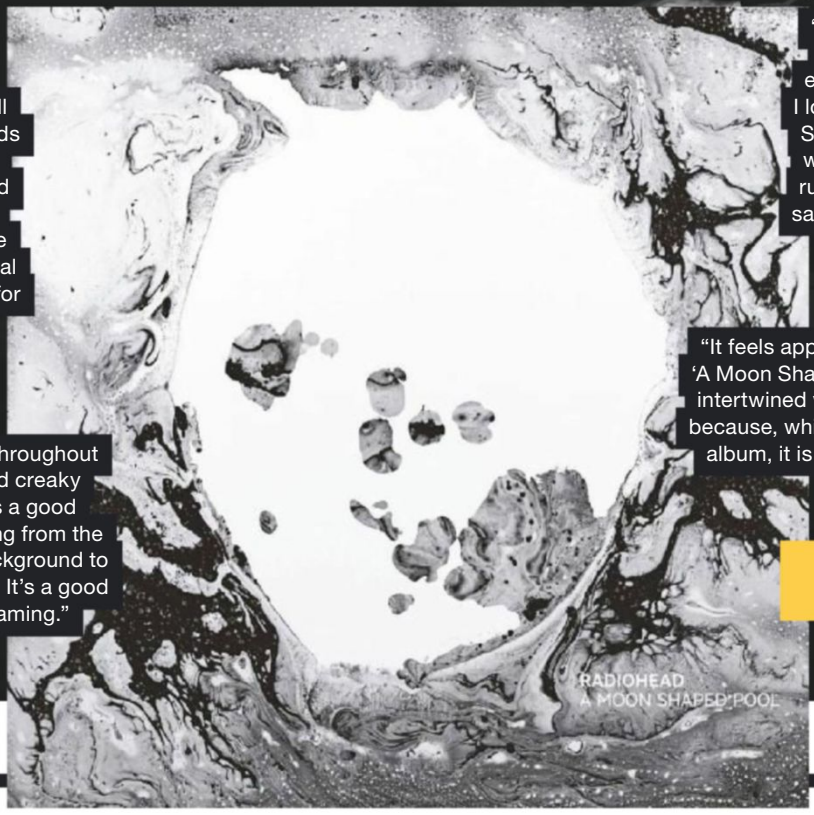
Arcade Fire review the new Radiohead album

Arcade Fire multi-instrumentalist Will Butler has picked apart 'A Moon Shaped Pool' for *The Talkhouse*, a website where musicians write about other musicians. Here are the best bits…

"'It starts off sounding like an Owen Pallett record, with cloudy staccato string chords and Arp-y synth drum sounds. Although, if someone were shouting "*burn the witch*" on an Owen Pallett album, there would *literally* be witches involved."

"The unison choral parts on 'Decks Dark' and 'Present Tense' don't function as abstract ominous omens. They conjure up the melancholy and community of *A Charlie Brown Christmas*."

"For the most part, each swell and sound on the record sounds like it has a purpose. It's like walking through the forest and seeing the different parts of the ecosystem jitter and slime around you – there's no artificial plan, but everything's moving for its own intrinsic reason."



"I've been listening to this album with normal daily electronic interruption, and I love it. I'll be listening to 'Ful Stop' while running and just when the song picks up my running app's robot lady will say, 'You're doing a great job! You're almost there!'"

"It feels appropriate to have 'A Moon Shaped Pool' aurally intertwined with my daily life because, while it's not a frisky album, it is a lively album."

"The piano sounds throughout are homey, dull and creaky in a lovely way. It's a good album to have slipping from the foreground to the background to the foreground again. It's a good album for daydreaming."

For more on Radiohead, go to NME.com

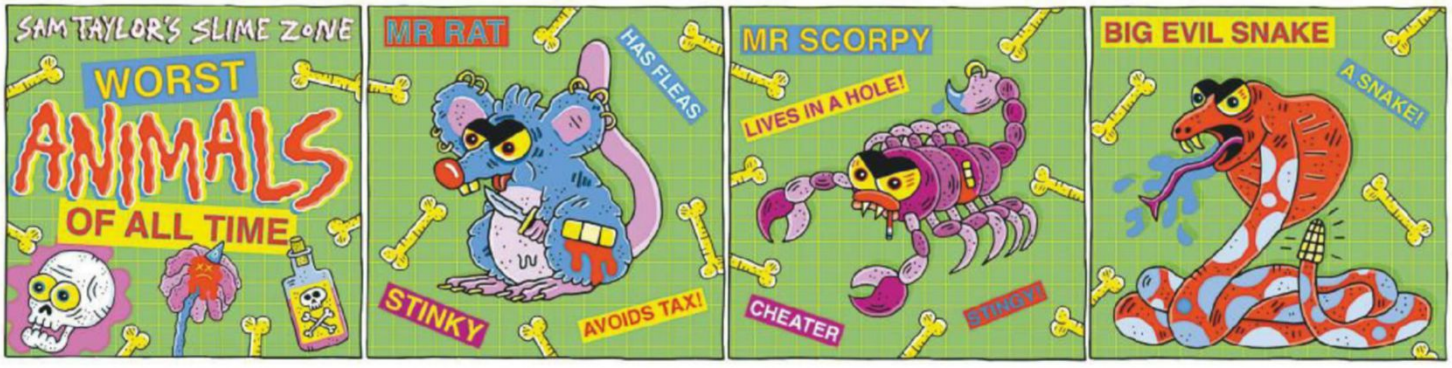


PHOTO: WILL BUTLER

CRITICS AND AUDIENCES ADORE THE BIGGEST IRISH COMEDY OF THE YEAR

"*SING STREET* IS A BLAST OF SHEER JOY"

★★★★★ ATTITUDE

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★★★★★ BROGEN HAYES, MOVIES.IE

★★★★ THE GUARDIAN

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GORDON KENNEY, GLASGOW

"YOU WILL LEAVE WITH A BIG SMILE ON YOUR FACE!"
KENAN HURSIT, LONDON

"A GENUINE, UTTER DELIGHT AND REALLY SOMETHING SPECIAL"
DEN OF GEEK

"ABSOLUTELY INCREDIBLE. SERIOUSLY, I'M STILL LAUGHING"
JAMIE EAST, THE SUN

★★★★ TOTAL FILM

SING STREET

A FILM BY JOHN CARNEY
DIRECTOR OF *ONCE* AND *BEGIN AGAIN*

★★★★ TIME OUT

"AN INSTANT CLASSIC"
ATTITUDE

FEATURING MUSIC BY
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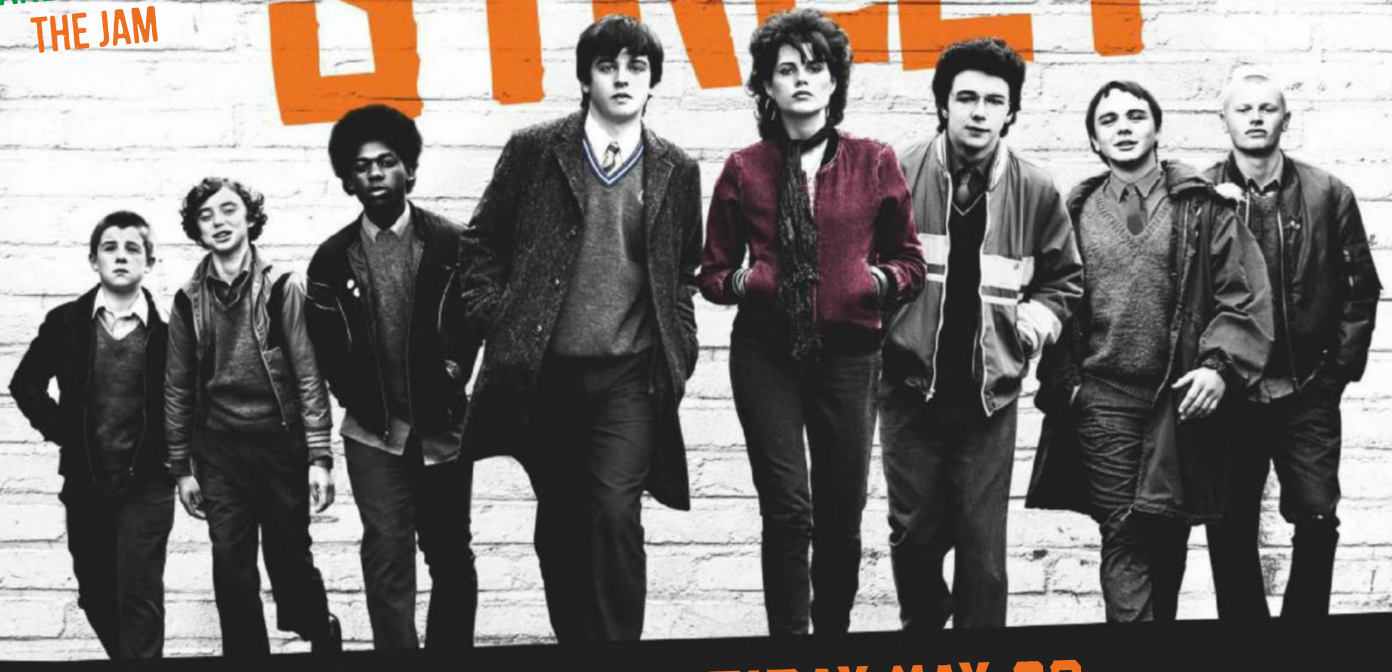
A-HA / THE CURE
DURAN DURAN
GENESIS
SPANDAU BALLET
THE JAM

1980'S DUBLIN,
BOY MEETS GIRL,
GIRL UNIMPRESSED.
BOY STARTS BAND.



IN CINEMAS FRIDAY MAY 20

LIONSGATE

THINGS WE LIKE

THIS WEEK'S OBJECTS OF DESIRE

Cat suit
Lazy Oaf's kitty-themed costume makes for a purr-fect piece of swimwear.
£58 *lazyoaf.com*

Hangover helper
Ohayo electrolyte shots are supposed to prevent hangovers. Dare we dream?
£3.75 *ohayotomorrow.com*

Cover up
Spring calls for a fresh take on a style classic – the white denim jacket.
£115 *nudiejeans.com*

Botanical booze
Escubac is a liqueur like no other, distilled in east London using 14 botanicals.
£23.50 *harveynichols.com*

Radio gaga
Goodmans' Heritage digital radio combines sleek vintage design with modern tech.
£169.99 *goodmans.co.uk*

Happy clothes
Pharrell Williams' latest line for Adidas features a host of bright and breezy pieces.
£30 *adidas.co.uk*

Colour run
Paramore's Hayley Williams launches her own dazzling line of hair dye this month.
£9.65 *gooddyeyoung.com*

Ring ring
Go for gold with this angular, artsy piece of finger candy. It's adjustable, too.
£27 *qvcuk.com*

Bag it up
A vegan leather backpack is just the thing you need ahead of festival season.
£38 *thelazyones.com*

Game on
The *Uncharted 4* hype is real. This year's biggest video game is out now.
£44 *game.co.uk*

Cornish quencher
Steady As She Gose wheat beer is made with samphire.
£30 per case
staustellbreweryshop.co.uk

Vested interest
This tiger vest is the result of Fulwood's collab with tattoo artist Kirsty Jane Todd.
£16.50 *fulwoodlondon.com*

Mello mood
Cold-pressed melon juice – easier than sticking a straw in a honeydew.
£2.49 *ocado.com*

Speaker's corner
The Libratone Zipp mini speaker includes colourful interchangeable covers.
£179 *libratone.com*

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YOUR TOWN. YOUR MUSIC. YOUR STYLE

What's ON your Headphones?

THIS WEEK

Guildford

‹ JAMES THOMAS WRIGHT
23, retail worker

Listening to:
BEYONCE
Hold Up
"The song is just who Beyoncé is. It really empowers women."

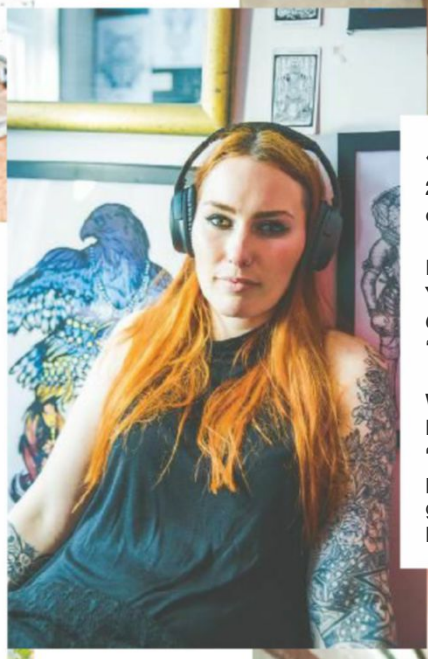
Wearing: Topman sweatshirt and jeans, vintage denim jacket and Converse trainers.
Best thing about Guildford: "It's really multicultural."

"It's really multicultural"

MATT CHAN ›
20, student

Listening to:
THE 1975
A Change Of Heart
"It's a grower. I actually thought it was a bit odd originally. Then it gave me feels."

Wearing: Zara jeans, Burberry shirt, River Island jacket.
Best thing about Guildford: "The music scene. Considering it's a small place, a lot of good bands pass through."



‹ TONI COE
28, community arts coordinator

Listening to:
YUCK
Get Away
"It's got such a great chorus!"

Wearing: H&M dress.
Best thing about Guildford: **"**The Boileroom. It's the only place for young people to go if they want to watch live music."

PHOTOS: EMMA VIOLA LILJA

LEXIE MACINTOSH ›
23, graduate

Listening to:
MICHAEL KIWANUKA
Love And Hate
"It's got a great beat and I love his voice."

Wearing: H&M rollneck, vintage dungarees and Nike trainers.
Best thing about Guildford: "It's a very pretty town, especially the covered high street."

FINAL 4 WEEKS MUST CLOSE 18 JUNE

PEOPLE, PLACES & THINGS

WRITTEN BY
DUNCAN MACMILLAN

DIRECTED BY
JEREMY HERRIN

'A TERRIFIC RUSH.'
Daily Telegraph

★★★★★

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SINCE MARK RYLANCE IN *JERUSALEM*.'
Time Out

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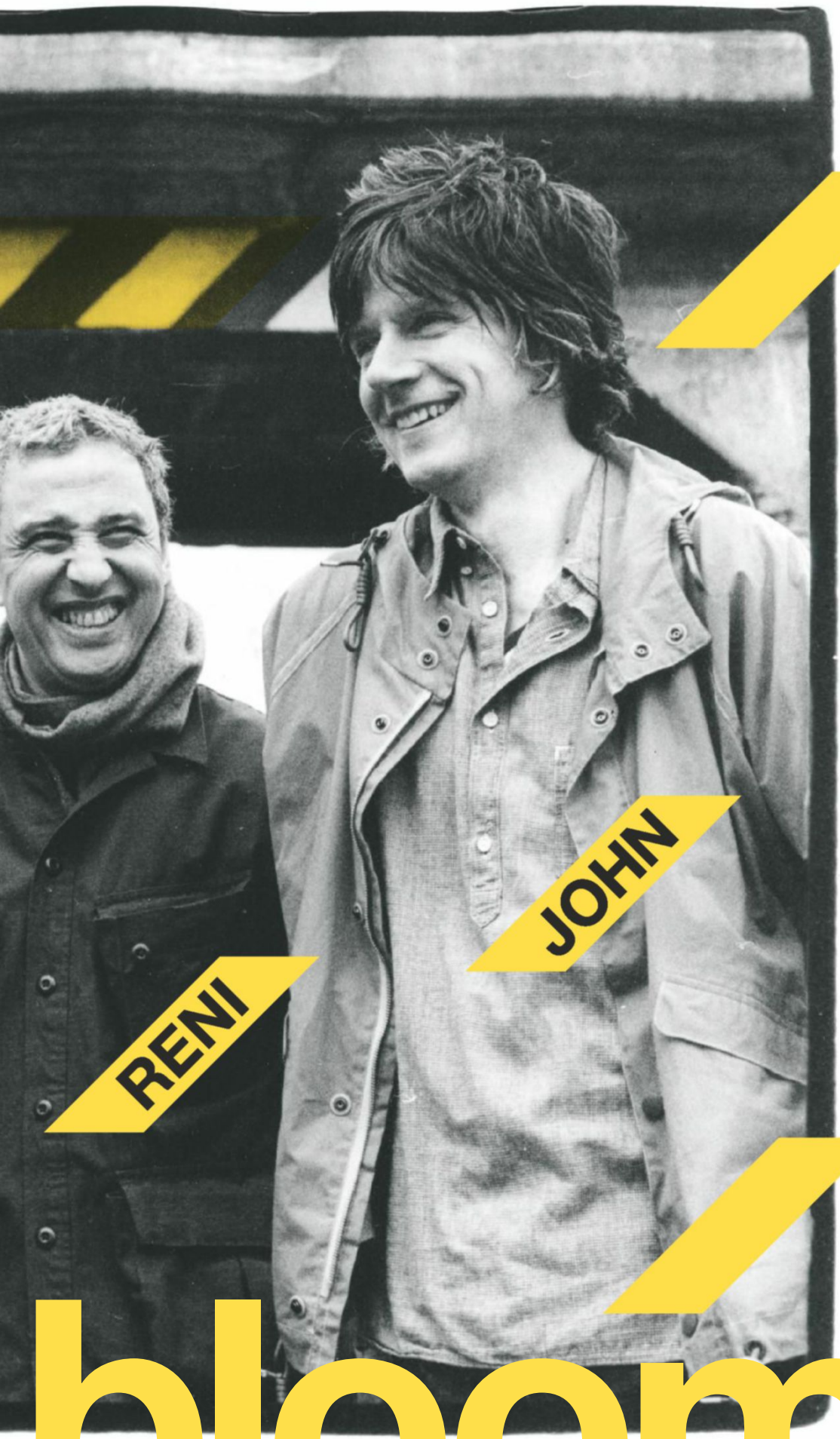
Roses in



bloom

Last week, The Stone Roses released a new song for the first time since 1995. 'All For One' delighted many, disappointed others and raised big questions, such as: what does this mean for the new album? We attempt to answer it over the next four pages. But first, Barry Nicolson explains why this is such a seismic event

WHEN IT FINALLY came, after a week of cryptic posters and years of speculation, the announcement of the first new Stone Roses song in over two decades was functional, rather than florid. "The Stone Roses will release a new single tonight at 8pm," ran the press release, declining to mention – quelle surprise – whether an album was to follow. The only additional detail was a shot by photographer Pennie Smith of Ian, John, Mani and Reni stood in front of a car cackling like hyenas, presumably at the thought of the chaos those 11 little words would cause.

The prospect of new material is always the most tantalising aspect of any reunion. During the 2011 press conference confirming the Roses' reconciliation, Ian Brown revealed they'd been writing, yet added: "I've heard a few people saying, 'You're going to destroy the legacy', but that's not our intention." In this modern age of online snark, it would have been easy to play it safe – but to rest on their laurels would have been a betrayal of what this most iconoclastic of bands once stood for.

Over the years, new music hasn't always looked like a given: rumours of another break-up were swirling not long ago. As magical as the 2012 Manchester shows were, there was a fear the reunion had lapsed into what Brown had sworn it would never become – a trip down memory lane. That's what makes 'All For One' a huge deal: five years on from their return, The Stone Roses are making good on their promise to "shake up the world".

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Anatomy of ‘All For One’

Do the lyrics mean anything? Why are there only 59 words? Which Led Zep song does it sound like? What did the fans think? Matt Wilkinson digs deep

THE BUILD-UP

Fans have speculated about new material ever since the band’s reunion. Ian Brown confirmed they’d be releasing new material at some point, but when would it drop? “We’ll just keep writing and if it’s our standard, we’ll go,” he said, adding, “We’ll ride it until the wheels fall off, like we did last time…”

THE IAN BROWNISMS

Although the words are economical, there are tropes familiar to much of Brown’s work in ‘All For One’. There’s a whiff of the biblical in the line “*inside of me, for all to see*” (see also: ‘I Am The Resurrection’, ‘Second Coming’), and a floating reference to “*the mystery*” of it all, without telling us what the mystery actually is. Typical Brown.

THE LYRICS

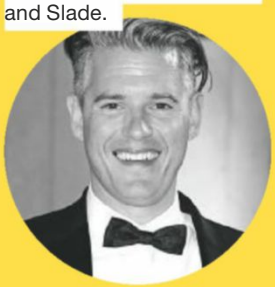
All for one, one for all
If we all join hands, we’ll make a wall

Inside of me, for all to see
In harmony, all designed to be
The mystery, all eyes can see
Chemistry, all one family

Inside of me, all over me
Behind of me, right in front of me
Inside of me, for all to see
In harmony, all one family

THE PRODUCER

‘All For One’ was recorded with Paul Epworth – easily the UK’s most in demand producer in 2016 – at his plush north London studios The Church in late March. It was here that *NME* collared an upbeat Ian Brown, who told us the sessions were going “like a dream”. Although he’s best known for being Adele’s producer, Epworth was a product of the mid-’00s UK indie scene. He got his start working with bands including Babyshambles, Bloc Party, Friendly Fires and Florence + The Machine, and his production on ‘All For One’ is far closer to that than anything else he’s done this decade. Just note Reni’s rollicking drums, which sound far heavier than normal, and the gliding bass line from Mani – both seemingly taking great influence from ballsy ’70s glam rock acts like T-Rex and Slade.



THE GUITARS

John Squire’s guitars are all over this track. His two-note riff kicks things off, and from there he gallops along while the rest of the band try to keep up. He sounds like he’s been unleashed from the traps after decades locked away. There’s a nod to the ‘Whole Lotta Love’-era genius of Jimmy Page, especially in the 12-bar solo Squire plays halfway through.

THE MAIN THEME

There’s an underlying feeling of unity about what Ian Brown sings, and how he sings it. It’s the kind of schoolyard sloganeering that harks back to classic acid house songs of the late ’80s. This feels pertinent, because the Roses have been dogged by rumours of internal strife since a June 2012 warm-up gig in Amsterdam at which Ian Brown told the audience Reni was “a c**t” after the drummer failed to return to the stage for an encore. If anything, what ‘All For One’ insinuates is that The Stone Roses are very, very tight right now.

THE FAN REACTION

“Amazing. Proper stadium bouncer.” **Marc Cox** *Twitter*

“I can picture gangs of Mancunian brickies singing it at work, while productivity soars and friendships strengthen.” **Danny McMoomins** *Twitter*

“Unreal. Squire’s guitar solo is the stuff of dreams.” **Ross McKay** *Twitter*

“It’s alright. The guitar is good, lyrics are pretty crap. Made to be used at the end of *Super Sunday* on Sky Sports.” **Tom Wells** *Twitter*

“Sex on toast.” **Jake Marley** *Twitter*

THE 59 WORDS

Some fans derided the words, both for their quality and quantity. But 59 is loads, compared to:

NIRVANA
School 15 words

THE STONE ROSES
I Wanna Be Adored
15 words

JOE COCKER
You Are So Beautiful
15 words

IRON BUTTERFLY
In-A-Gadda-Da-Vida
30 – despite the song being over 17 minutes long.

What do you know about the new Stone Roses album?

Rumours are in overdrive that it will follow the band's shows later this year. Barry Nicolson gets some gossip from people who know what they're talking about

"I saw Ian going around with a little four-track cassette recorder"

SHANE MEADOWS
Friend of the band and director of *Made Of Stone*, the 2013 film about The Stone Roses' reunion and Heaton Park shows

"What was beautiful about the single release was it was announced really late, and felt like a real throwback – me and all my mates were stood around our radios listening to a new song by our favourite band of all time. Towards the end of filming *Made Of Stone*, I knew they were demoing – I saw Ian going around with a little four-track cassette recorder. I was ridiculously excited by that, although I never got to hear anything. What's amazing is you have no idea what the album will sound like. I don't lean on the band for information, and as a fan, I just try to follow it the same as everybody else. But the statement of intent is there after 'All For One'."

"I doubt many people know what they're up to"

GEOFF ELLIS
Boss of T In The Park festival, which The Stone Roses are headlining on July 8

"The Roses are a band who keep things close to the chest – I doubt there are many who know what they're up to. When we booked them to headline there was no guarantee they'd have new music, but we knew the intention was there and they'd been in the studio. We were optimistic."

Summer of love

Join hands and make a wall at these gigs

June 15, 17, 18, 19 Manchester, Etihad Stadium
June 30 New York, Madison Square Garden
July 8 T In The Park
July 9 Dublin, Marlay Park

"A year ago, the dust on Reni's drum kit was an inch thick"

RICHARD FARRELL
Owner of the Vinyl Exchange in Manchester, which was plastered in lemon posters for the release of 'All For One'

"A lad came in and asked if they could fill all our poster space on the upstairs counter, but there's zero info on them – just a lemon. They've always been good at stunts like this, going right back to 1985 when they rather naughtily sprayed their name all over many public buildings in the centre of town. There's scant information regarding their current activities, but the recording must have moved pretty quickly, as someone I know who has access to their rehearsal space said only about a year ago that the dust on Reni's kit was an inch thick and it looked like they'd done nothing for a while."

"The album was always going to come later than sooner"

DAVE HASLAM
Ex DJ at legendary Manchester club The Hacienda, who's frequently supported The Stone Roses on tour

"There was studio time booked a while ago but it wasn't used, and even though the band had always wanted to record new material, the timing was never quite right – they've all got busy lives. So the album was always going to come later rather than sooner. There's long been a creative tension between Ian and John – Ian's solo career has featured a lot of electronica and experimentation, but John's much more into basic psychedelic guitar rock. That's something I first noticed way back at Spike Island and I think it's probably still there today."

"Ian told me it's sounding 'f**king top'"

CHRIS COGHILL
Friends with Roses bassist Mani. Starred in *Spike Island,* the 2012 film set at the band's legendary 1990 gig

"When the lemon posters started appearing, I texted Mani to ask what was happening and he said, 'Make sure you're listening to the radio this time on Thursday'. They'd been at the studio in Crouch End for the last few weeks, so I knew they were recording, but I was still sat there like a schoolkid listening to the radio. I spoke to Ian about it after the Finsbury Park gig [in 2013] – I asked him what the new material was sounding like. He said, 'F**king top'."

NME

PHOTOS: ALAMY, PENNIE SMITH, REX FEATURES, SHUTTERSTOCK

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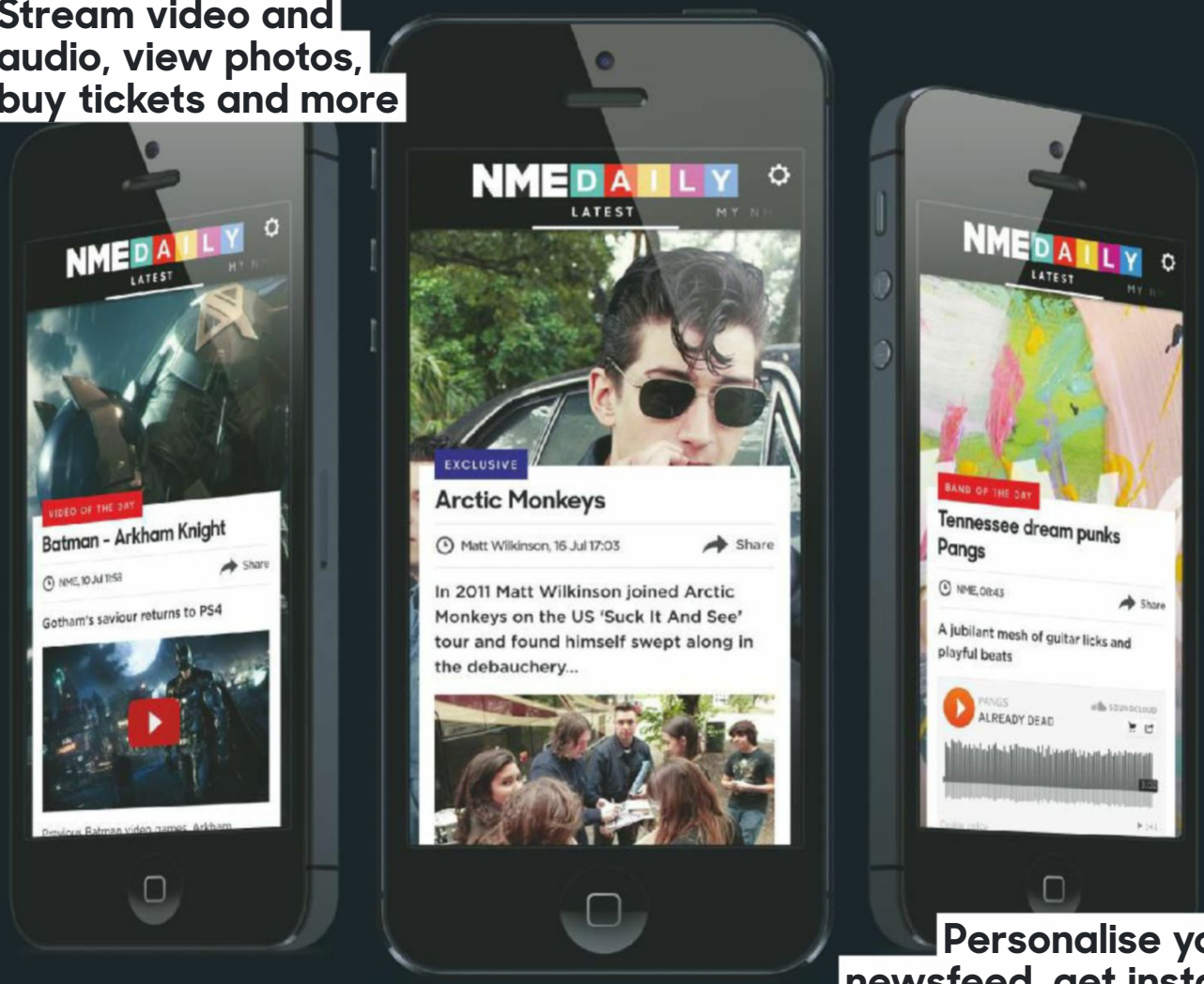
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LATEST
VIDEO OF THE DAY
Batman - Arkham Knight
Share
Gotham's saviour returns to PS4
EXCLUSIVE
Arctic Monkeys
Matt Wilkinson, 16 Jul 17:03
Share
In 2011 Matt Wilkinson joined Arctic Monkeys on the US 'Suck It And See' tour and found himself swept along in the debauchery...
BAND OF THE DAY
Tennessee dream punks Pangs
Share
A jubilant mesh of guitar licks and playful beats
PANGS
ALREADY DEAD

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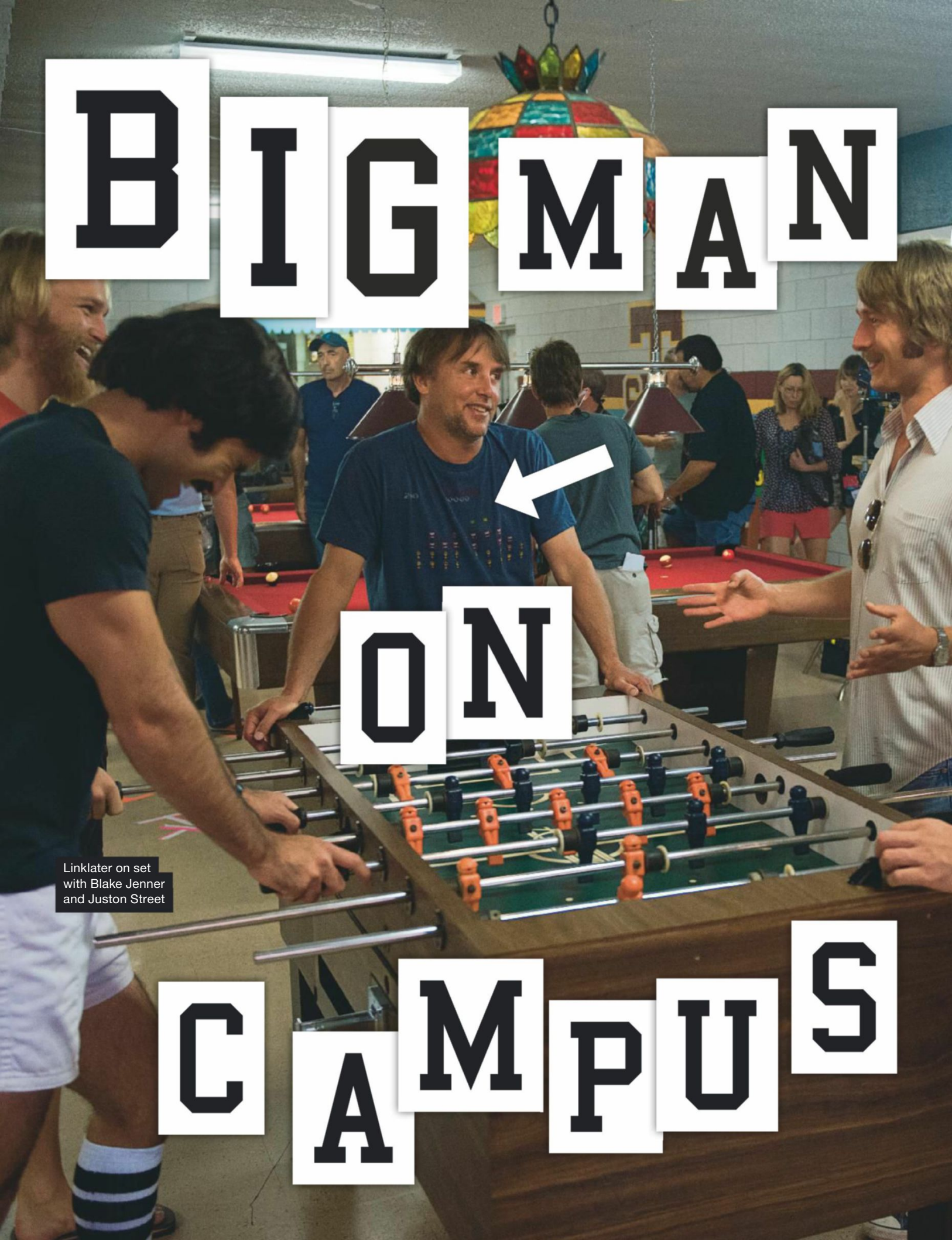
ALL THINGS NME, WHEREVER AND WHENEVER YOU WANT IT

BIG MAN ON CAMPUS



Linklater on set with Blake Jenner and Juston Street

Boyhood made cult film director Richard Linklater the toast of Hollywood in 2014. His follow-up _Everybody Wants Some!!_ is a screwball comedy about a college baseball team, but there's more to his jocks than meets the eye, he tells Dan Stubbs

RICHARD LINKLATER IS FRESH OFF THE plane from his hometown of Austin, Texas, a city that the acclaimed writer/director – through films including the 1993 cult classic *Dazed & Confused* – helped to put on the map. "I've done my part to 'ruin' Austin," he jokes, referencing the school of thought that Austin's growing profile has chipped away at its celebrated "weirdness".

Before his flight departed, Linklater, 55, took a phone call from Glenn Wilson, '80s and '90s pro-baseball player and wearer of a quite exquisite moustache. Linklater put a thinly veiled version of Wilson, renamed Glen McReynolds, in his latest film *Everybody Wants Some!!*, which Wilson had just seen for the first time. McReynolds is the *de facto* leader of the film's ensemble cast of college baseball players, and an *incredibly* sore loser. Which makes it slightly surprising when Linklater reports that Wilson "thanked me", adding: "He said, 'You showed me as a leader; I really just cared about myself.'"

Linklater's film does a service to jocks the world over. Instead of portraying them as musclebound lunkheads, he shows a more nuanced view that feels a bit more real. His athletes are ultra-competitive, but aware of the fleeting nature of their success ("We came for a good time, not a long time," says one of the college experience). "With jocks, you gotta get to know them," he says. "Whenever you paint any group with a broad brush you cast negativity on them. Truth is they can't help being good at a sport and wanting to do well."

He has reason to be defensive, because *Everybody Wants Some!!* is unapologetically autobiographical. In *Dazed & Confused*, Linklater himself could be found in the wide-eyed Mitch Kramer, the high-school junior who takes a paddling from the seniors but then gets to hang out with them for the night, sinking beer, playing pool and getting stoned in the woods. In *Everybody Wants Some!!*, Linklater is Jake (played by *Glee*'s Blake Jenner), a mild-mannered college freshman moving into the team house at a Texan university.

Everybody Wants Some!! is described as a "spiritual sequel" to *Dazed & Confused* in its retro setting (1980, to *Dazed*'s 1976), kick-arse soundtrack and time frame (it's set over three days). It's set at the dawn of a new decade and revels in the fashion and music of the time. "I really dialled in on that," says Linklater. "You had new wave, punk, country was kind of hip, and disco hadn't officially died. I explained to the cast: even though you might wear a "Disco Sucks" T-shirt at home, you will go to the disco and you'll dance because you're just trying to get laid. It's all a mating ritual."

It's also a time before political correctness. With a largely male cast and a big sense of "bros-together" bonhomie, those mating rituals feature heavily in the film – notably in acceptable-in-the-'80s activities like the female mud-wrestling that happens at one party. In a year when *Ghostbusters* is being rebooted with a largely female cast and when gender and racial diversity is a hot-button issue, Linklater is aware of the implications.

"People go, 'You don't explore the women the way… [he trails off]', but I'm a believer in the point of view of the movie, and this is the point of view of a young man with a bunch of other young men. I tried not to worry about it because I knew that basically these aren't bad guys."

IT'S EASY TO spot something of the easy, breezy Mitch and Jake in Linklater today, but his affable exterior belies a fierce talent. His last film, *Boyhood*, was an audacious project made over the course of 12 years, in which his actors aged as the film progressed. Picking up an Oscar, three Golden Globes and three BAFTAs, it meant he was in a position to do almost whatever he wanted next. And what he wanted was to make his answer to *National Lampoon's Animal House* (1978). "When you have a film that's acclaimed, there's a tendency to go big or get serious or something, but I had an impulse to do the opposite,' he says. 'After the intimacy of *Boyhood* I wanted to make a sprawling ensemble comedy, the kind of thing I hadn't done in a while, to see if I still could."

Linklater's skills in casting an ensemble film are well proven: *Dazed & Confused* was a launch pad for some of today's biggest stars, including Matthew McConaughey, Ben Affleck and Milla Jovovich; a decade later, *School Of Rock* (2013) proved a springboard for child actors such as Miranda Cosgrove. The secret to his talent-spotting? "I think I'm just good at it," he says. "I've gotten better at it too. I'm a good head coach picking a team that will work together as a team. Of course you're looking for the best people but it's also: how will they look together, how will they play?"

Can he tell which of his cast will go on to great success? "You can tell who's got a lot of talent and who's really special, but I don't think anyone can totally say who's gonna break through because it's the opportunity, that good card, that makes you a star. And people choose their own destiny. Not everybody wants to be Batman."

Batman or, indeed, pitcher, as was Linklater's original plan – to be a baseball professional and novelist. Acclaimed director, you suspect, will do just fine instead.

NME

● ***Everybody Wants Some!!* is in cinemas now. Read our full review on NME.com**

He can pick 'em

Five stars who got their break in Linklater films

MATTHEW McCONAUGHEY
Dazed & Confused
The part: Wooderson, the cool, older guy kicking it with the school kids and somehow not seeming creepy.

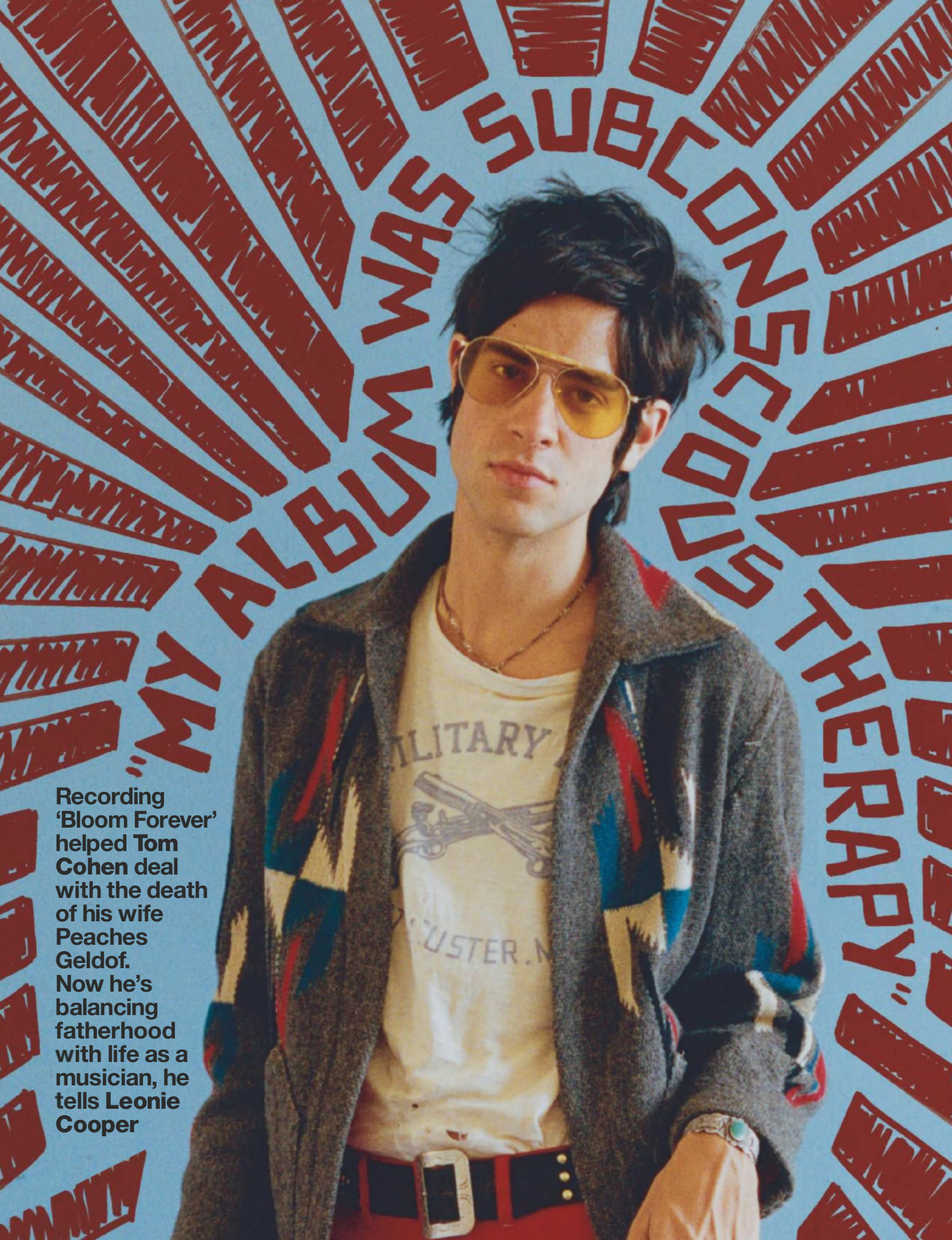
BEN AFFLECK
Dazed & Confused
The part: A struggling actor taking bit parts in films like 1992's *Buffy The Vampire Slayer*, Linklater cast Affleck as dickhead O'Bannion.

RENÉE ZELLWEGER
Dazed & Confused
The part: Although it was uncredited, the first big screen appearance of the future Bridget Jones was as "Girl in blue pick-up truck".

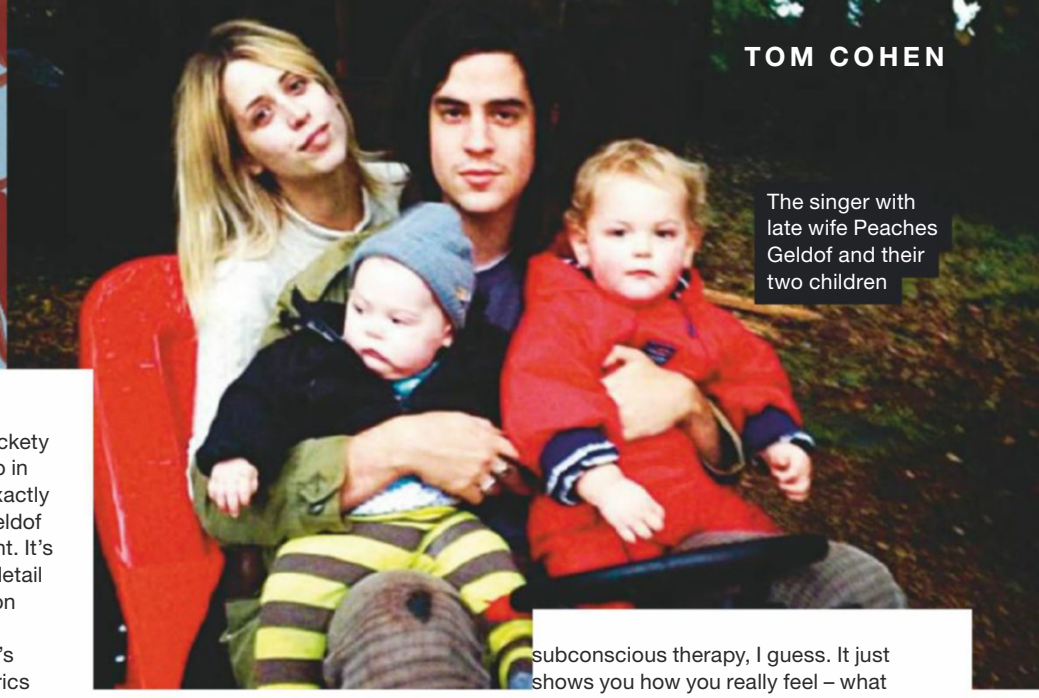
ELLAR COLTRANE
Boyhood
The part: Linklater cast Coltrane as a six-year-old and filmed him on and off for 12 years.

MIRANDA COSGROVE
School Of Rock
The part: Played the snooty Summer Hathaway, tiny foil to Jack Black's ball of madcap energy.

PHOTOS: REX, VAN REDIN/PARAMOUNT PICTURES



Recording 'Bloom Forever' helped Tom Cohen deal with the death of his wife Peaches Geldof. Now he's balancing fatherhood with life as a musician, he tells Leonie Cooper



TOM COHEN

The singer with late wife Peaches Geldof and their two children

WHEN NME MEETS Thomas Cohen at a rickety private members' club in London's Soho, it's exactly two years since his wife Peaches Geldof was found dead at their home in Kent. It's a tragedy that's recounted in stark detail on 'Country Home' – the fifth track on Cohen's graceful debut solo album 'Bloom Forever'. A swirling ballad, it's strung together with the haunting lyrics "*My love is gone/Turning so cold*".

"I found it really impossible not to be honest on this record," says 25-year-old Cohen, who is now raising his and Geldof's two children back at home with his parents. "I really hope that people listen to the record rather than just the story. That's not what I'm giving people – I'm giving them music."

A tender weaving together of bucolic Brit-folk, hippy-dippy-era Bowie and the simple elegance of alt-country greats Gram Parsons and Emmylou Harris, 'Bloom Forever' – named after his second son Phaedra Bloom Forever Cohen – also pays tribute to lesser known talents such as Judee Sill. "She's just about become my favourite musician," says Cohen of the LA singer who died from a drug overdose in 1979. "There's so much happiness and sadness on each song. I wanted to try to achieve that on my record."

Cohen's solo effort is a world away from the music he made with experimental post-punkers S.C.U.M, who formed while he was still at school in Sidcup, south-east London. The band broke up in-between the birth of Astala, his and Geldof's first son, and the couple's marriage in 2012. However, before the band split Cohen had already started writing the music that was to make up his record, crafting the joyous opening track 'Honeymoon' during soundcheck at a Berlin festival. Immediately he knew it was to be for a brand new project. "I knew what I *didn't* want to do with it," he says. "I didn't want to use too much reverb and delay, because I felt like I'd done that. I didn't want to make a particularly electronic record. I wanted it to be quite traditional."

> "I really hope that people listen to the record rather than just the story"

THE ALBUM'S nine tracks play out in the order in which they were written, with the first four coming in the afterglow of marriage and childbirth and the second half following Geldof's death. It deals with Cohen's grieving and his eventual coming to terms with her passing. I ask if, after her death, he ever thought he'd make music again. "I don't think I was thinking very much for about three weeks, and then after that I met up with my manager and told him I still wanted to make music." So it was the logical response? "There was no logic in it," he says with a nervous chuckle. "There wasn't much choice in the end. Anybody who experiences something of that nature, who has a creative outlet, it's the best subconscious therapy, I guess. It just shows you how you really feel – what you're really thinking."

Cohen recorded over half of the record in Iceland. "You leave the airport and the air is kind of obnoxious – it's so fresh and clean and it really smacks you round the face. The landscape looks like Mars was colonised by America. I loved it; I loved making music there." Multi-instrumentalist Cam Avery from Tame Impala joined Cohen to add backing vocals and guitar. "It was fun going out in Iceland with him – it was first time I'd been *out* in a long time."

Cohen is now touring in support of the album, but he isn't planning on taking his young family on the road with him just yet. "I don't think it's fair to take them to the Southampton Joiners or the Travelodge," he explains. "But it'd be nice for them to come out and do a couple of days if I'm in Europe or something. When you become a parent and you're a musician, your goals change and you get to the point where you'd like to be able to go on tour comfortably with them. That's success." NME

'Bloom Forever' is out now

Tom Cohen and his former band S.C.U.M at Reading Festival in 2012

In 'Bloom…'

Three big influences on Tom Cohen's debut album

EMMYLOU HARRIS
Folk music icon Emmylou Harris released her first album in 1969. The Alabama born singer-songwriter is one of the first alternative country musicians – and she's still making music today.

JUDEE SILL
LA folk-pop singer Judee Sill was influenced by classical music and religious imagery. Her 1971 debut 'Judee Sill' is a total heartbreaker. She died in 1979.

GRAM PARSONS
A cosmic country and western pioneer, the weed and whiskey loving Gram Parsons influenced everyone from The Rolling Stones to Father John Misty. He passed away in 1973 at the age of 26.

PHOTOS: VICTOR GUTIERREZ, GETTY, EROTEME.CO.UK

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RADAR

MUSIC, FILM, TV & MORE – THIS WEEK'S ESSENTIAL NEW RELEASES

Best NEW tracks
And when to drop them

BEST FOR HAVING IT LARGE
GLASS ANIMALS
Life Itself
It's been a while since we checked in with Oxford's Glass Animals, but their comeback track is huge, like Alt-J with balls.

THE GOTOBEDS

BEST FOR POGOING
THE GOTOBEDS
Bodies
There's a touch of the Sex Pistols' brilliance about this new one from the emerging Sub Pop Records signing.

BEST FOR GEEKING OUT
CHVRCHES
Warning Call
Taken from the new *Mirror's Edge Catalyst* game, 'Warning Call' is a bleepy electro banger – subtle in places but melodically massive.

BEST FOR PONDERING
JAMES BLAKE FT. BON IVER
I Need A Forest Fire
Justin Vernon's vocals compliment Blake's perfectly on this glorious track, a rich and emotionally resonant work.

BEST FOR MOVING TO LA
PARTYBABY
I Don't Wanna Wait
US band Partybaby make us think of FIDLAR and Weezer – big and brilliant riff-heavy tunes with huge choruses. 'I Don't Wanna Wait' is certainly one of those.

BEST FOR SHOWING SUPPORT
MANIC STREET PREACHERS
Together Stronger
The Welsh wonders celebrate some other Welsh wonders ahead of Euro 2016 with this storming anthem for Gareth Bale, Aaron Ramsey and the rest of the team.

MANIC STREET PREACHERS

BEST FOR TRIPPY WEEKENDS
SHOCK MACHINE
Open Up The Sky
Former Klaxons man – and Keira Knightley's fella – James Righton has been listening to Tame Impala a lot, judging by this synth-heavy beauty.

BEST FOR ROAD RACING
NOVELIST
Block Freestyle Part 2
Recently Novelist unveiled what he called a new genre of music – Ruff Sound. Like a faster version of traditional grime, this freestyle is the perfect intro.

BEST FOR BLOCK PARTIES
METRONOMY
Old Skool
A welcome – and somewhat sexy – return from one of the UK's most important bands. Would Metronomy ever let you down? Doubtful.

METRONOMY

BEST FOR THROWING TANTRUMS
NICHOLAS ALLBROOK
A Fool There Was
The Pond frontman is anguished on this new solo track. It's one of the most intensely exciting things you'll hear all week.

For more new music, go to NME.com

CHVRCHES

PHOTOS: ALEX LAKE, SHAWN BRACKBILL, MATT SAV, DANNY CLINCH

ALBUM OF THE WEEK

Rapper's delight

The Chicago rap artist brings in Kanye West, Justin Bieber and Young Thug for a star-studded, gospel-inflected mixtape

CHANCE THE RAPPER
Coloring Book
★★★★☆
GUESTS GOSPEL GROOVE

WHEN CHANCE The Rapper self-released his stunning mixtape 'Acid Rap' in 2013, it marked a watershed in hip-hop. Presaging Kendrick Lamar's predilection for all things jazzy on 'To Pimp A Butterfly' by two years, it made for a gleeful return to rap's daisy age. It also brought a much-needed DIY edge to a genre so often in thrall to major label whims. 'Acid Rap' was carefree and relentlessly soulful, but still dealt with big issues like the prevalence of murder cases in Chance's hometown of Chicago. It was sunny music for stoners, a technicolour meeting of the old school and the new school.

He followed it last year, teaming up with a band of artists known as The Social Experiment, with the collaborative neo-soul offering 'Surf'. Yet 'Coloring Book' makes for a proper step back into the spotlight for the 23-year-old. A truly independent artist, he continues to refuse to align with a record label and has again released the record himself.

Fizzingly fun, this third mixtape sees Chance finessing but certainly not hampering his freewheeling nature. His deep love of church music remains to the fore, with opening track 'All We Got' featuring the Chicago Children's Choir as well as Kanye West, whose 'The Life Of Pablo' he guested on earlier this year. The gospel vibe shimmers through 'Summer Friends', as Chance compassionately deals with Chicago's gang violence problem, while 'Blessings' makes for a very modern hymn: "*Ain't no blood on my money/Ain't no Twitter in heaven*", and 'Same Drugs' is perhaps the prettiest song about ditching hallucinogens that's ever been laid to tape.

It's not just the spirituality that's sky high, but the calibre of guests too. Justin Bieber crops up on the refined R&B of 'Juke Jam' and 2 Chainz and Lil Wayne bring heat to the bouncing 'No Problem', an ode to independence disguised as a summer anthem. Then there's Young Thug on 'Mixtape', which sets out Chance's commitment to making music on his own terms. Proof that taking a chance has yet again paid off. **Leonie Cooper**

Best track

'All Night'

A standout party tune, the upbeat 'All Night' is a banger of huge proportions.

Sweet symphonies

A satisfying return to Verve form that's also a churning maelstrom of death, riots, revolution, terrorism and two-faced politicians

RICHARD ASHCROFT
These People
★★★★☆
BROODING | CONSPIRACY THEORIST

ON THE SURFACE, this will thrill cagoule-clad lovers of lush, strumming acoustic rock romance everywhere. Below the surface, it's a churning maelstrom of death, riots, revolution, terrorism, two-faced politicians and the media surreptitiously manipulating the masses. In such say-nothing times, it's a huge relief to welcome back a brooding, babbling quote-machine such as Richard Ashcroft. He's slid back into the left-leaning folk rock world with this fifth solo album after six years cut off from the modern world of demanding smartphones and innocuous timeline fillers. Sat in his basement studio, he's been watching the decade's global brutality unfold and formulating his deceptively seditious new comfort listening.

So opener 'Out Of My Body' may be a plush electro-pop groover, but the synthetic sound of falling bombs points to its true meaning. "*Don't go looking for your Watergate*," Richard snarls, decrying the mainstream media's complicity in distracting the public from their leaders' plain-sight corruptions before widening the net: "*Who employs you? Baby, they'll exploit you… free of control, the way I like it*". 'Hold On' is undoubtedly the first freeway electro-rock song about tear gas and pepper spray being lobbed around at the Arab Spring protest and riots. The 'Sonnet'-esque title track tackles the inherent human compulsion to put others down that's turned the internet into such a turbulent troll nest, while 'Black Lines' – this album's 'The Drugs Don't Work', inspired by the death of a close friend – faces the depressive's struggle to make it through the long, hopeless nights until dawn. Rarely is a record as melodically sumptuous as a folk-rock Proms and as packed with substance as a Wikileak.

Although 'Ain't The Future So Bright' touches on the vocoder rap inflections of 2010's 'United Nations Of Sound', 'These People' is the solo record most aligned to Ashcroft's Verve peak, right down to employing the same string arranger and bunging on one gigantic romance anthem, 'This is How It Feels'. It's both a grandmaster lesson and an antidote to the current crop of insipid singer-songwriter mulch, the sound of Ashcroft charging into the acoustic rock youth centre and showing them how it's done. "*I'm feeling like a number one again*", he sings; it's a better bet than Leicester winning the league.
Mark Beaumont

FOR FANS OF

THE VERVE

EDWARD SNOWDEN

Give this guy an award

Oscar Scheller's been compared to Blur and Elastica, and that sounds about right

OSCAR
Cut And Paste
★★★★☆
BRITPOP | INFECTIOUS | BARITONE

OSCAR SCHELLER WANTS to write songs for Rihanna. He explained to *NME* last year: "Unless you have a hit, her team won't listen. So I need to get a hit." 'Sometimes', the lead single from the north London singer-songwriter's debut album 'Cut And Paste', was released for the second time in February this year (it went unnoticed when it debuted in 2014). It wasn't quite a hit – but there's probably a better, parallel universe where it went straight to Number One.

An immediate and infectious Britpop-style banger, it sounds like the soundtrack to a lost '90s sitcom. It's so familiar it's hard to believe no one thought to write it before.

Oscar's brand of guitar pop has been compared to Blur and – closer to the mark – Elastica. The 24-year-old former art school student (he briefly attended Central Saint Martins in his hometown) earns those comparisons across this 10-track E-number rush of an album, which fizzes and pops like a mouthful of Sherbet Dip Dab and Cherry Coke. It's so sweet you might crash when it's over.

'Breaking My Phone', hooked around the delicious refrain "*I keep on breaking my phone after I've spoken to you*", recalls Elastica's booming 'Connection' with a modern, melancholy twist. Sunny but sorrowful tracks 'Be Good' and 'Feel It Too' are layered with irresistible calypso guitar licks. 'Fifteen' sounds like a sickly, saccharine love song until you listen to the words of the swooning, swelling chorus: "*Then I see your face and I want to die/ It's how you make me feel*". 'Daffodil Days', named after an AutoCorrect typo that occurred when Oscar attempted to text a friend that he was having a "difficult day", combines the melancholia with a buzzing, guitar-driven chorus that *almost* matches the heady heights of 'Sometimes'.

One aspect of Oscar's music that may prove divisive is his lush, posh baritone (and guest vocals on 'Only Friend' from fellow London musician Marika Hackman, who was once in a band with upper-class school chum Cara Delevingne, won't help). But there's surely enough here to bag him some space under Rihanna's umbrella-ella-ella.
Jordan Bassett

PHOTOS: GRACE PICKERING

LIKE THIS? TRY THIS!

BLUR
'The Magic Whip' (2015)
Blur's first album in 12 years. A treat.

ELASTICA
'Elastica' (1995)
Nice 'n' sleazy debut that doesn't put a foot wrong.

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CHRIS STAPLETON [WKND ONE ONLY] ✱ M83 ✱ HAIM ✱ CAGE THE ELEPHANT ✱ SCHOOLBOY Q
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LOCAL NATIVES ✱ FOALS ✱ DIE ANTWOORD ✱ NATHANIEL RATELIFF & THE NIGHT SWEATS
COLD WAR KIDS ✱ MIIKE SNOW ✱ CITY AND COLOUR ✱ ANDREW BIRD [WKND ONE ONLY] ✱ KACEY MUSGRAVES [WKND ONE ONLY]
BLUE OCTOBER [WKND ONE ONLY] ✱ CATFISH AND THE BOTTLEMEN ✱ THE NAKED AND FAMOUS ✱ AWOLNATION [WKND TWO ONLY]
TORY LANEZ ✱ FLYING LOTUS ✱ ANDERSON .PAAK & THE FREE NATIONALS [WKND TWO ONLY] ✱ DJ MUSTARD
ST. PAUL AND THE BROKEN BONES ✱ MELANIE MARTINEZ ✱ CONOR OBERST [WKND TWO ONLY] ✱ ATLAS GENIUS [WKND TWO ONLY]
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CRYSTAL FIGHTERS [WKND ONE ONLY] ✱ BRETT DENNEN ✱ PETE YORN ✱ ANDRA DAY ✱ THE STRUMBELLAS ✱ GALLANT
CHAIRLIFT ✱ CAVEMAN ✱ BOMBA ESTÉREO ✱ BREAK SCIENCE ✱ ALUNAGEORGE [WKND ONE ONLY] ✱ RAURY
THE STRUTS [WKND TWO ONLY] ✱ GREGORY PORTER ✱ CHRONIXX & ZINCFENCE REDEMPTION [WKND ONE ONLY] ✱ WILD BELLE
NOTHING BUT THIEVES ✱ NF ✱ LEWIS DEL MAR [WKND ONE ONLY] ✱ THE WOMBATS [WKND TWO ONLY] ✱ ANDERSON EAST [WKND TWO ONLY]
ELIOT SUMNER [WKND ONE ONLY] ✱ JESS GLYNNE [WKND ONE ONLY] ✱ DOMO GENESIS ✱ MARLON WILLIAMS ✱ BEAR HANDS [WKND TWO ONLY]
GRACE MITCHELL [WKND TWO ONLY] ✱ KEVIN DEVINE & THE GODDAMN BAND [WKND TWO ONLY] ✱ NAO ✱ BOMBINO ✱ LIZZO ✱ HONNE [WKND ONE ONLY]
THE SHELTERS [WKND ONE ONLY] ✱ HÆLOS ✱ FOY VANCE [WKND TWO ONLY] ✱ THE JAMES HUNTER SIX ✱ ASLEEP AT THE WHEEL ✱ EAGULLS [WKND TWO ONLY]
MAREN MORRIS [WKND ONE ONLY] ✱ ISRAEL NASH [WKND ONE ONLY] ✱ LINCOLN DURHAM [WKND TWO ONLY] ✱ BAYONNE [WKND ONE ONLY] ✱ WALKER LUKENS & THE SIDE ARMS [WKND TWO ONLY]
SHANE SMITH & THE SAINTS [WKND ONE ONLY] ✱ PRINZE GEORGE [WKND ONE ONLY] ✱ NAWAS ✱ JULY TALK ✱ LUCY DACUS [WKND ONE ONLY] ✱ LUISA MAITA
THE ROOSEVELTS [WKND TWO ONLY] ✱ SISTER SPARROW & THE DIRTY BIRDS [WKND ONE ONLY] ✱ MAGNA CARDA [WKND TWO ONLY] ✱ AND MANY MORE

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best of the year so far

cate le bon
crab day
also on vinyl

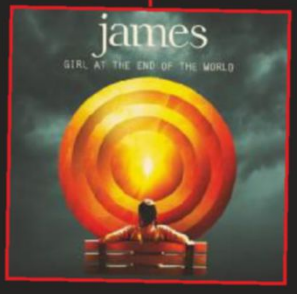
the coral
distance inbetween
also on vinyl

daughter
not to disappear
also on vinyl

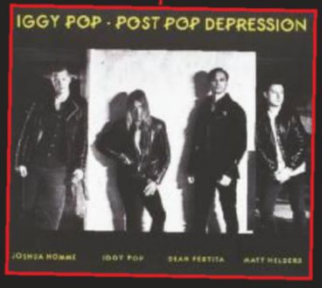
field music
commontime
also on vinyl

eleanor friedberger
new view
also on vinyl

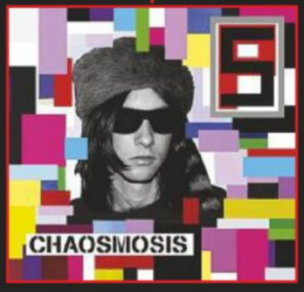
james
girl at the end of the world
also on vinyl



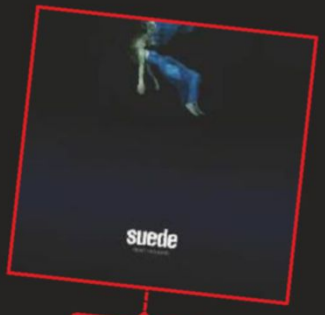
iggy pop
post pop depression
also on vinyl



primal scream
chaosmosis
also on vinyl



savages
adore life
also on vinyl



white denim
stiff
also on vinyl

steve mason
meet the humans
also on vinyl

suede
night thoughts
also on vinyl

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FOPP

PHOTOS: SCANPIX NORWAY/PRESS ASSOCIATION

Tropical storm

Medium-sized guests and the vibey sounds of tropical house combine on an album that's not *quite* euphoric

KYGO
Cloud Nine

★★★☆☆

TROPICAL HOUSE
GUESTS REPETITIVE

THIS NORWEGIAN DJ-producer (real name Kyrre Gørvell-Dahll) is already a bigger deal than you realise. At 24, he's reached a billion Spotify streams faster than any other artist and is now being booked to headline festivals such as London's Wireless in July. But huge DJ-producer types generally build their reputation through hit singles and lucrative live sets, not old-fashioned albums, which is probably why Kygo's debut seems slightly delayed. It's been over a year since he cracked the Top 10 with breakthrough single 'Firestone' and seven of these 15 tracks, including his recent hits 'Stole The Show' and 'Stay', are already available online.

That's not to say 'Cloud Nine' feels like a hits-and-filler job. Kygo's shimmering tunes are sung by a decent cast of medium-weight stars (John Legend, Labrinth, Kodaline, Tom Odell, Foxes, Angus and Julia Stone) and his quality control is actually pretty impressive. Chugging guitar riffs meet percolating beats sweetly on the Odell-led 'Fiction'; his Kodaline collaboration 'Raging' is as folky and emotional as you'd hope; the Legend-sung 'Happy Birthday' manages to transcend its cheesy title. Although the lyrics aren't generally very memorable, they at least steer clear of the usual EDM clichés about hands in the air and shots of Patrón. On 'Stay', rising star Maty Noyes even offers an insight into a complicated romantic relationship, singing: "*You wanna leave her, don't wanna hurt nobody/I don't believe a single word you say or that you're sorry*".

Several other tracks stand out – Foxes has fun belting out the Sia-penned anthem 'Oasis', and the Labrinth-led 'Fragile' is a bombastic slab of soulful electronica. But perhaps inevitably, Kygo's relatively restrained sound becomes repetitive over a 55-minute running time. Too many tracks build slowly towards a reasonably uplifting instrumental break without quite becoming full-on bangers. 'Cloud Nine' could certainly do with a few more musical ideas, but this shouldn't trouble Kygo unduly – after all, the same problem never held back David Guetta and Calvin Harris.

Nick Levine

FOR FANS OF

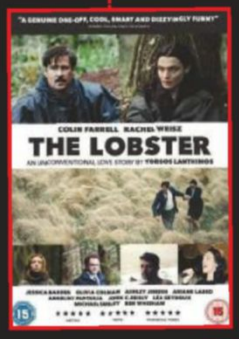
best of the year so far

brooklyn
also on blu-ray

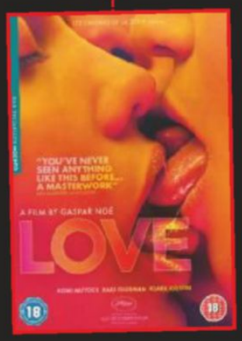
45 years
also on blu-ray

macbeth
also on blu-ray

the lobster
also on blu-ray



love
also on blu-ray



war & peace
also on blu-ray

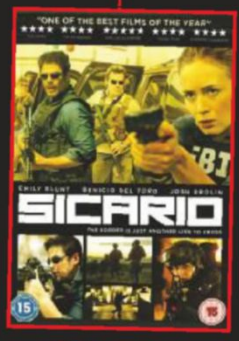
crimson peak
also on blu-ray

the lady in the van

song of the sea
also on blu-ray

deutschland '83

sicario
also on blu-ray



spectre
also on blu-ray

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(From left:) Clara Mamet, Awkwafina, Zac Efron, Beanie Feldstein, Chloë Grace Moretz

Everybody needs good neighbours

A smarter and more mature film than the first *Bad Neighbours*, albeit one that still loves a good dick joke

BAD NEIGHBOURS 2
15 ***Seth Rogen, Rose Byrne, Zac Efron***

★★★☆☆

SEQUEL IMPROV GROWING UP

THE FIRST *BAD NEIGHBOURS*, the story of a young married couple (Seth Rogen and Rose Byrne) feuding with the frat house next door, was a comedy with a handful of great jokes and strong need of an edit. Since it took those few good jokes and made $270 million worldwide on an $18 million budget, it would have been perfectly reasonable for a sequel to simply rehash the same story with a few punchlines moved around. Credit, then, to the filmmakers for actually trying to take this follow-up down a different path.

That same couple, now with a toddler and another child on the way, are preparing to sell their home. As long as the buyers don't discover anything bad about the property in the next 30 days, everything will be fine. Right on cue, a sorority moves into the ex-frat house and starts a nightly series of loud parties. So it's just the same plot with a new gender, right? Not quite.

The girls who move in, led by Shelby (Chloë Grace Moretz), aren't simply looking for a good time. They've had enough of the "rapey" mood of frat parties and want to establish a place where girls don't just get to be the ho to some guy's bro. Annoying the neighbours isn't their sole goal – it's a side effect of trying to beat the boys at their own game. There's an actual point to what's happening, which the first film lacked. It's about growing up. For the girls, it's about learning how to transition to adulthood. For the marrieds, it's about accepting impending middle age. For Zac Efron, who returns as former frat boy Teddy and rarely remembers to bring his shirt, it's about the existential terror of kids now thinking you're one of the grown-ups. A 'message' is far from the most important element of a comedy, but it stops it feeling as scattershot and aimless as its predecessor.

Again, the film could use some chopping. There are too many scenes that have the awkward stumbling of improvisation filling the gaps where written jokes should be. However, it's a smarter, more mature film than last time, albeit one that still loves a good dick joke. But who doesn't?

Olly Richards

PHOTOS: UNIVERSAL PICTURES,REX FEATURES

FOR FANS OF

ANIMAL HOUSE LEGALLY BLONDE

Bigger, longer, less interesting

For a film about the end of the world, the latest X-Men is strangely stale

X-MEN: APOCALYPSE

12A *James McAvoy, Michael Fassbender, Jennifer Lawrence, Oscar Isaac*

★★★☆☆

MUTANTS | FRENEMIES | ACTION

BY NAMING THE franchise's latest instalment *Apocalypse*, the X-Men creative team can't help raising our expectations. Presumably this time we're not getting the usual snap, crackle and pop, but super-sized, cataclysmic, earth-shattering snap, crackle and pop. But although director Bryan Singer has delivered a film that's bigger and longer than its predecessors, this doesn't mean it's more interesting.

The film's title actually refers to its main villain Apocalypse, an ancient and all-powerful mutant whose purple prosthetic shell pretty much buries the talented actor who plays him, *Star Wars*' Oscar Isaac. Awakened from a centuries-old slumber, Apocalypse is horrified by what the world has become and resolves to destroy it so he can essentially push humanity's reset button. Along the way, he recruits Magneto (Michael Fassbender) as one of his henchmen. This once again pits Magneto against perennial frenemy Professor X (James McAvoy), who's leading the team of mutants trying to stop Apocalypse's, well, apocalypse.

For most of its 144-minute running time, Singer's film plods along competently enough without ever building the epic tension its premise should really generate. There are several entertaining action sequences, but the only truly memorable moment is an infectiously tongue-in-cheek time-freeze scene featuring Quicksilver (Evan Peters) that's a riff on something similar from 2014's *X-Men: Days Of Future Past*.

Even at its most explosive, *X-Men: Apocalypse* feels over-populated by poorly drawn supporting characters. Although a new, younger Jean Grey – played by *Game Of Thrones*' Sophie Turner – shows promise, other franchise newbies like Angel (former *EastEnders* actor Ben Hardy) and Psylocke (*The Newsroom*'s Olivia Munn) are cripplingly two-dimensional. The script, by long-time X-Men producer Simon Kinberg, makes an even bigger mistake by painting Jennifer Lawrence's character Mystique as sad and jaded. Even Hollywood's biggest actress struggles to create sparks here.

That said, *X-Men: Apocalypse* is no disaster: it sets up the Marvel franchise's next instalment pretty neatly and the complex relationship between Professor X and Magneto remains engaging. But for a film about the end of the world, this is an oddly uninvolving affair. **Nick Levine**

STRANGE BUT TRUE

Tom Hardy and Idris Elba were both considered for the role of the villainous Apocalypse before it went to *Star Wars*' Oscar Isaac.

(Left:) Jean Grey (Sophie Turner) and Nightcrawler (Kodi Smit-McPhee). (Above:) Magneto (Michael Fassbender)

PHOTOS: MARVEL

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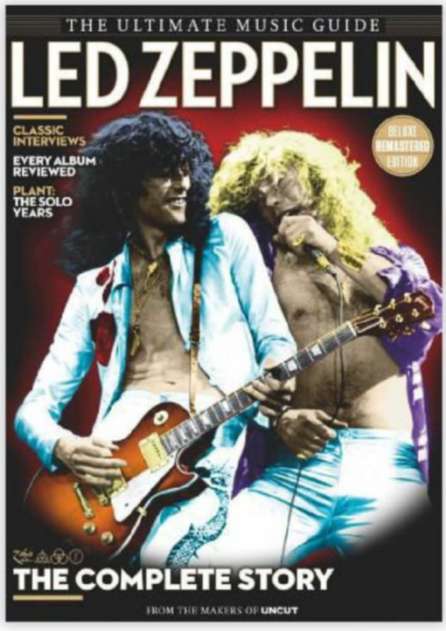

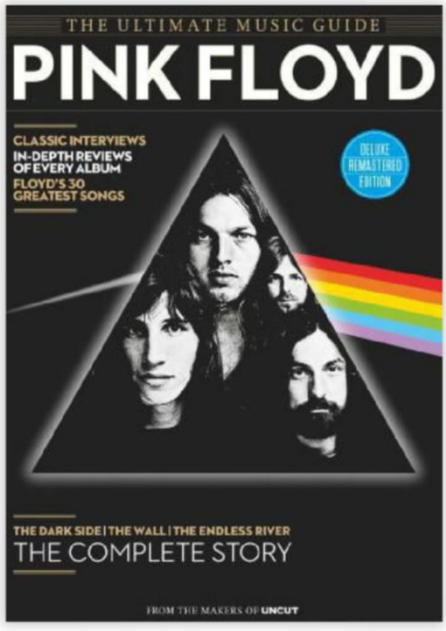
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Under the RADAR

YOU HEARD IT HERE FIRST

"Our creative process is very much 'go for it'"

(Left to right:) Jenny Hollingsworth and Rosa Walton

Let's Eat Grandma

'Experimental sludge pop' from two misfit Norwich teenagers

RECORDED PARTLY IN THEIR school holidays two years ago, teenage duo Let's Eat Grandma's forthcoming debut 'I, Gemini' is an album of kaleidoscopic influence. 'Eat Shiitake Mushrooms', named after a piece of graffiti on their college wall back home in Norwich, is brimming with ideas, including a rap about getting bubblegum stuck to your trainers. The whole thing skitters between styles – skittish electro here, quirky ukulele there – while remaining distinctly true to Jenny Hollingworth and Rosa Walton's unique vision.

They're both studying music at college, but have found themselves square pegs in Norwich's music scene. "There are a lot of young bands in Norwich," Jenny, 17, says. "Indie-rock stuff, a bit of grime. When everyone else is making that sort of music and you're not, you can feel alienated. We didn't know how to be anything but true to ourselves though."

Over 10 tracks, 'I, Gemini' veers from pastoral folk to droning synth-pop. It's out in June through Transgressive (Foals, Two Door Cinema Club). So how do these two college students define their sound?

"We call it experimental sludge pop," 16-year-old Rosa says, although she insists that she doesn't like genres. Instead, she thinks of their music like the playlists they make for one another. "Our creative process is very much 'go for it'," Jenny adds.

Best friends since the age of four, their closeness can cause problems with others – not that they care. "Together we're misfits but separately were not," Rosa says. "We can't have friendships where it's us two and other people. We're just in our own world..."

Details

BASED: Norwich
SOCIAL: @thelegofgrandma
BUY IT: Debut album 'I, Gemini' is released on June 17
LIVE: The Great Escape, Brighton, May 19-21, Electrowerkz, London, June 1, Latitude, Suffolk, July 14-17
FACT: Rosa's favourite horror film is *Shutter Island*

FOR FANS OF

For more on Let's Eat Grandma, go to NME.com

PHOTOS: FRANCESCA ALLEN, PAUL BUGLER, FABIOLA CARRANZA, GETTY

Live

THE MOST IMPORTANT GIGS THIS WEEK

WHITE LUNG

Tue 24 The Green Door Store, Brighton
Wed 25 Start The Bus, Bristol
Thu 26 The Victoria, London

WHO: LA/Vancouver trio whose new album 'Paradise' softens their punk sound and earned five stars from *NME*.
WHY: They're more accessible than ever. New song 'Below' – in the words of frontwoman Mish Barber-Way – is 'Stevie Nicks meets Céline Dion'.
WHO'S SUPPORTING: California trio Monster Treasure in London.
TICKETS: £8-£9 from nme.com/tickets

SUNDARA KARMA

Tue 24 Clwb Ifor Bach, Cardiff
Wed 25 The Wedgewood Rooms, Portsmouth

WHO: Reading four-piece who make arena-ready indie. New single 'Loveblood' is out now.
WHY: They've got big, reliable choruses and a wardrobe you need to see in person.
WHO'S SUPPORTING: South London quartet Inheaven, signed to Strokes frontman Julian Casablancas's label.
TICKETS: £9-£11 from nme.com/tickets

PORCHES

Sat 21 Deaf Institute, Manchester
Sun 22 Exchange, Bristol
Mon 23 Oslo Hackney, London

WHO: New Yorker Aaron Maine, who released an album of sublime, synthy melancholia, 'Pool', earlier this year.
WHY: 'Pool' is packed with beautiful tunes, which he's just toured across the US.
WHO'S SUPPORTING: His girlfriend Frankie Cosmos, who also recently put out her new album 'Next Thing'.
TICKETS: £8.80-£10.08 from ents24.com

CATE LE BON

Sat 21 Colston Hall, Bristol
Sun 22 Glee Club, Birmingham
Mon 23 Gorilla, Manchester
Tue 24 Stereo, Glasgow
Wed 25 Brudenell Social Club, Leeds
Thu 26 Oval Space, London

WHO: Reigning queen of the Welsh alt-folk scene. Fourth album 'Crab Day' is out now.
WHY: The new material is just as challenging as ever – but it really comes to life played live.
WHO'S SUPPORTING: Alex Dingley and, in London only, White Fence.
TICKETS: £13.75-£16.50 from ents24.com

PUBLIC IMAGE LTD

Tue 24 The Copper Rooms, Coventry
Wed 25 Warehouse23, Wakefield
Thu 26 William Aston Hall, Wrexham

WHO: Post-punk quartet created by Sex Pistols' John Lydon in 1978, put to bed in 1992 and resurrected in 2009.
WHY: It's John bloody Lydon!
WHO'S SUPPORTING: No details yet.
TICKETS: £29.15-£29.50 from ents24.com

JAGWAR MA

Tue 24 King Tut's, Glasgow
Wed 25 The Plug, Sheffield
Thu 26 Gorilla, Manchester

WHO: Aussie psych/dance band whose debut album 'Howlin' was released in 2013 and who recently supported Tame Impala on their UK tour.
WHY: There's a new album on the way so there should be some trippy new material.
WHO'S SUPPORTING: No details yet.
TICKETS: £13-15 from nme.com/tickets

FESTIVAL

THE GREAT ESCAPE

Friday 20 & Saturday 21 April

WHERE: 40 venues all over Brighton, including the Dome, Patterns and Concorde 2.
WHY: There's a roster of new talent on offer, from unsigned bands to high-profile acts like Stormzy and Mura Masa.
FUN FACT: This year there are 450 artists on offer.
TICKETS: £32.50 from liveatleeds.com/tickets
ARTISTS:
See below for highlights

New Jersey hip hoppers H09909 at Patterns, The Great Escape 2015

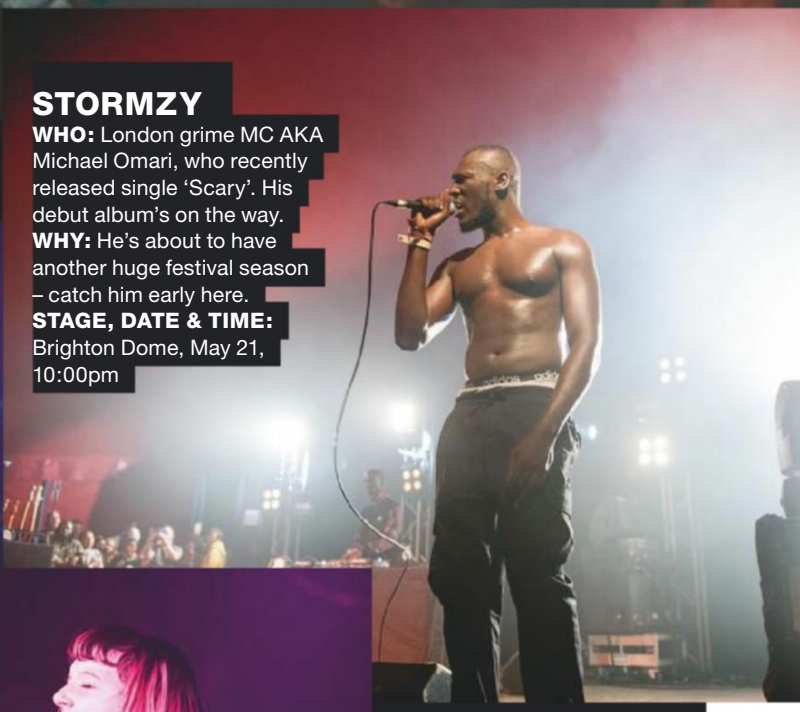
For tour news and live reviews go to NME.com

SONGHOY BLUES

WHO: Four-piece from Mali who make brilliant, punky blues-rock.
WHY: Blur's Damon Albarn puts it thus: "My eyes shot stars and hearts when I first heard them. It's impossible to define the music of Mali. It's so diverse it makes you breathless."
STAGE, DATE & TIME: The Old Market, May 20, 10:00pm

STORMZY

WHO: London grime MC AKA Michael Omari, who recently released single 'Scary'. His debut album's on the way.
WHY: He's about to have another huge festival season – catch him early here.
STAGE, DATE & TIME: Brighton Dome, May 21, 10:00pm



IZZY BIZU

WHO: 22-year-old singer-songwriter from London who's supported Sam Smith and Rudimental in the past few years.
WHY: She was longlisted for the BBC's Sound of 2016 prize for her take on jazz and soul.
STAGE, DATE & TIME: Coalition, May 20, 8:15pm

DILLY DALLY

WHO: Canadian four-piece who make aggressive, immediate punk that channels Pixies and Sonic Youth.
WHY: As well as their own ragged tunes they carve up Drake's 'Know Yourself' brutally and beautifully.
STAGE, DATE & TIME: The Haunt, May 20, 8:30pm

OTHER ARTISTS TO LOOK OUT FOR

Black Honey, Blossoms, Bleached, Isaac Gracie, Methyl Ethel, The Big Moon, Trudy Vitamin

PHOTOS: ANDY FORD, POONEH GHANA, SPASH NEWS, EIAN KANTOR, BEN BENTLEY, JENN FIVE, WIRE IMAGE, PHOTOSHOT, DANIEL TOPETE, GETTY, CHRIS BETHELL

ADY SULEIMAN
Sat 21 Thekla, Bristol

BLACK LIPS
Fri 20 Gorilla, Manchester
Sun 22 The Lantern, Bristol

BLAENAVON
Sun 22 The Joiners, Southampton
Mon 23 The Bullingdon, Oxford
Wed 25 Moles, Bath
Thu 26 Dingwalls, London

CATFISH AND THE BOTTLEMEN
Fri 20 Winter Gardens, Margate
Sat 21 Royal & Derngate, Northampton

CEE LO GREEN
Thu 26 Palladium, London

THE CORAL
Fri 20 The Sugarmill, Stoke-on-Trent
Sat 21 Fibbers, York
Thu 26 The Hippodrome, Kingston Upon Thames

CULLEN OMORI
Tue 24 Birthdays, London

DAY WAVE
Sun 22 Brudenell Social Club, Leeds
Tue 24 The Head of Steam, Newcastle

DILLY DALLY
Mon 23 Jumping Jacks, Newcastle
Tue 24 The Soundhouse, Leicester
Wed 25 The Boileroom, Guildford

ESKA
Sat 21 Music Hall, Ramsgate

FORMATION
Sat 21 Lennons, Southampton

FRANCES
Mon 23 Colston Hall, Bristol

FRONTEERS
Fri 20 Sunflower Lounge, Birmingham
Sat 21 The Rocking Chair, Sheffield

GANG OF YOUTHS
Mon 23 & Tue 24 Electrowerkz, London

GOLD PANDA
Thu 26 Brudenell Social Club, Leeds

HAUS
Thu 26 Oakford Social Club, Reading

JONO MCCLEERY TRIO
Mon 23 Bush Hall, London

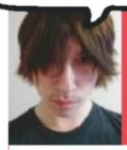
THE JOY FORMIDABLE
Sun 22 O2 Academy, Oxford
Mon 23 BNU Student Union, High Wycombe

KATY B
Sat 21 Club Neo, Yeovil

KULA SHAKER
Fri 20 Guildhall, Winchester

LAURA MVULA
Fri 20 Sage, Gateshead
Sat 21 O2 Institute2, Birmingham
Sun 22 Waterfront, Norwich

READER'S PICK



BEN
19,
Southampton
@TwoDoorBicycle

SPECTOR
Tue 24 The Joiners, Southampton
Thu 26 Clwb Ifor Bach, Cardiff

"Great venue, phenomenal band – this gig is gonna be insane!!"

LISS
Tue 24 Moth Club, London

MARGO PRICE
Mon 23 The Borderline, London
Tue 24 The Social W1, London

MAVERICK SABRE
Wed 25 The Venue, Derby
Thu 26 Alexanders, Chester

MAX JURY
Wed 25 The Louisiana, Bristol
Thu 26 100 Club, London

MOTHERS
Mon 23 Hare & Hounds, Birmingham
Tue 24 The Hug & Pint, Glasgow
Wed 25 Gullivers, Manchester

OPEN MIKE EAGLE
Tue 24 The Moon Club, Cardiff

PETE DOHERTY
Fri 20 Hackney Empire, London

RADIOHEAD
Thu 26 The Roundhouse, London

RY X
Sat 21 St John the Evangelist Church, Oxford
Mon 23 Warwick Arts Centre, Coventry
Tue 24 The Church of Thomas the Martyr, Bristol
Wed 25 College of Music, Leeds
Thu 26 Union Chapel, London

SHURA
Thu 26 O2 Shepherds Bush Empire, London

SLOW CLUB
Tue 24 Warwick Arts Centre, Coventry
Wed 25 The Horn, St Albans
Thu 26 Mr Kyps, Poole

SPRING KING
Fri 20 The Boileroom, Guildford
Wed 25 The Cookie, Leicester
Thu 26 Scala, London

SWMRS
Sun 22 Broadcast, Glasgow
Mon 23 Think Tank?, Newcastle
Wed 25 The Joiners, Southampton
Thu 26 The Old Blue Last, London

THE TEMPER TRAP
Wed 25 The Art School, Glasgow

THOMAS COHEN
Sun 22 Gullivers, Manchester

TRANSVIOLET
Fri 20 The Louisiana, Bristol
Sat 21 Stereo, Glasgow

YAK
Fri 20 The Joiners, Southampton
Sat 21 The Bullingdon, Oxford
Tue 24 Dingwalls, London

YOUNG GUNS
Thu 26 Kiln Farm Club, Milton Keynes

YUCK
Fri 20 Bodega, Nottingham
Sat 21 Brudenell Social Club, Leeds
Sun 22 Esquires, Bedford

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NATALIE LA ROSE // JAHKOY // NADIA ROSE // ANGEL // SHAKKA

RUDE KID // KSTEWART // THE MANOR // DJ SEMTEX

JORJA SMITH // A2 // DAWIN

SUNDAY 10 JULY

BOY BETTER KNOW

KYGO

MARTIN GARRIX // JESS GLYNNE // FERGIE

BIG SEAN // ACTION BRONSON

KEHLANI // SECTION BOYZ // YOUNG THUG // YELAWOLF

JEREMIH // VINCE STAPLES // ANDERSON .PAAK & THE FREE NATIONALS // METRO BOOMIN

TY DOLLA $IGN // DILLON FRANCIS // NEWHAM GENERALS // JAY SEAN // GHETTS

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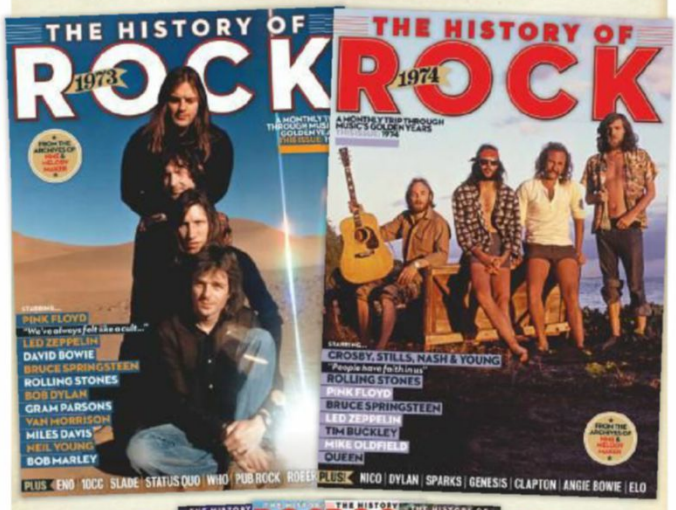

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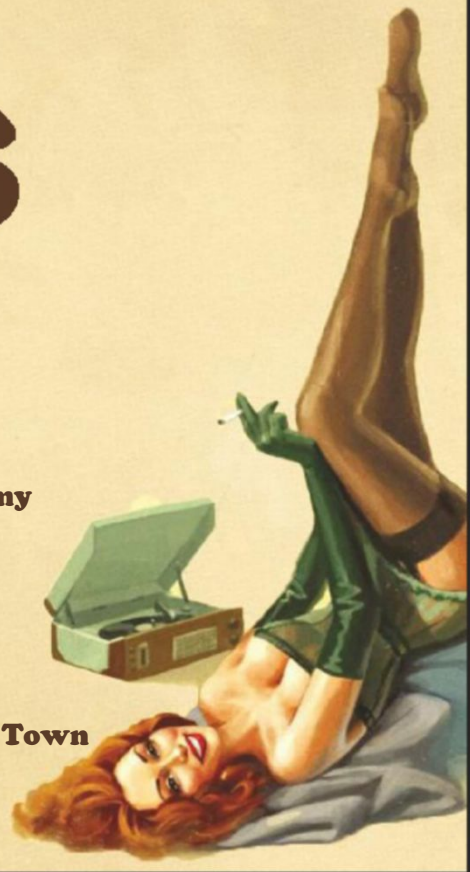

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THE SONG I CAN'T GET OUT OF MY HEAD

KURT VILE

Freeway

"I'm a huge Kurt Vile fan. I like 'Freeway' because it's one of his earlier songs and the acoustics aren't as clear as in his later work. I remember seeing him play in Atlanta a couple of years ago and it was just extraordinary."

THE SONG I LISTEN TO ON SET

THE THE

This Is The Day

"If you asked me what my favourite song in the whole world is, I'd probably say this. It's very reflective. There's this whole part about holding your memories together like glue and looking back at old letters. I'm someone who keeps a lot of notebooks so I like this idea of looking back and seeing how differently you view the world now."

THE SONG I DO AT KARAOKE

TIFFANY

I Think We're Alone Now

"There was an odd stage in my life where I thought Tiffany was amazing. Actually, scrub that, I still think Tiffany is amazing. Have you seen the video? It's just her singing in a shopping mall in this incredible outfit with all these people gathering around. Sometimes I wish I was Tiffany."

THE FIRST GIG I WENT TO

DESTINY'S CHILD

"I remember going to see them wearing a Linkin Park T-shirt, which is bizarre. I can't really remember much about the gig to be honest, but obviously Beyoncé was amazing."

THE SONG THAT MAKES ME WANT TO DANCE

R.E.M.

Stand

"Every time this comes on, it reminds me of being an eight-year-old dancing around at my friend's house. It's just such a happy, pure song with a real sense of release to it."

THE FIRST SONG I FELL IN LOVE WITH

ANDY WILLIAMS

Moon River

"I remember feeling really astounded when I first heard this song because the lyrics resonated with me in a way I couldn't really understand. I would have been about 11 or 12, but it's still a very emotional song for me."

THE FIRST ALBUM I BOUGHT

B*WITCHED

B*Witched

"I bought it on tape because I liked 'C'est La Vie'. I listened to a couple more songs and was deeply disappointed. My first foray into music was really tragic, wasn't it?"

THE SONG THAT MAKES ME CRY

TIM BUCKLEY

Once I Was

"The lyrics are astounding. It's this idea that you can mean so much to one specific human, and they can mean so much to you, but then you just sort of move on. It's asking, 'What happens to all that time you've spent with someone? What does that become?' It's just such a powerful song."

THE SONG THAT REMINDS ME OF HOME

NICK DRAKE

Pink Moon

"It was a song my brother and his friends were always playing when I was growing up, so it really takes me back. My brother doesn't have such good taste now, unfortunately. Looking back, I think his best friend Robbie was the one who had great taste."

***Green Room* is in cinemas now**

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LAST WORD

The wisdom of the *NME* archives

THIS WEEK
JOSH HOMME
Singer-songwriter
May 2013

"My grandpa used to say, 'Everyone gets knocked down, but it's the style with which you get up that's important'. And standing up feels pretty damn good."

INTERVIEW: NICK LEVINE. PHOTOS: AL BELLO/PRESS ASSOCIATION, PRESS ASSOCIATION